

漫 画 人

JAPANESE
POP CULTURE
& LANGUAGE
LEARNING
\$4.50

MANGAJIN

No. 29

JAPANESE SOFTWARE SPECIAL

what's available in the US

Kachō Shima Kōsaku
does Kyoto



CONTENTS

FEATURES

特集

tokushū

9 Political Cartoon

Newly elected Prime Minister Hosokawa seems to be having problems pruning the mighty oak left behind by the LDP.

11 Software Special

No more excuses! It's time to teach your computer Japanese. Douglas Horn examines the current Mac vs. PC options and provides a summary of Japanese application software available in the US.

42 Interview with Takeuchi Akira, creator of *Garcia-kun*

Manga artist Takeuchi Akira has created something of a stir with his new series about a foreign laborer (外人労働者, *gaijin rōdōsha*) in Japan.

DEPARTMENTS

連載/コラム

rensai/koramu

4 Letters & Bloopers The readers write.

7 Brand News Quick pickling.

16 A Taste of Culture: Elizabeth Andoh Japanese kitchen utensils are as distinctive as Japanese cooking.

20 Book Review Sakaiya Taichi's *What Is Japan?* (English translation of a Japanese best seller) is a prime example of the popular *Nihon-ron* ("theories about Japan") genre.

32 Basic Japanese: Stylized Kanji

Most kanji characters are actually highly stylized pictures. In the graphic arts, however, the process can go backward, and kanji are altered to take on the shape of the objects they represent. MANGAJIN presents a selection of these "visual puns."

88 Vocabulary Summary

90 MANGAJIN • MONO More stuff for study and fun.

94 Classifieds

MANGA

漫畫

manga

28 *Calvin and Hobbes*, by Bill Watterson30 *The Far Side*, by Gary Larson38 *Tanaka-kun* • 田中くん, by Tanaka Hiroshi40 *OL Shinkaron* • OL 進化論, by Akizuki Risu42 *Garcia-kun* • ガルシアくん, by Takeuchi Akira52 *Sanshirō no Koi* • 三四郎の恋, by Maekawa Tsukasa63 *Kachō Shima Kōsaku* • 誠長島耕作 (Part II), by Hirokane Kenshi

page 9



page 32



page 63

漫畫人

MANGAJIN

Editor & Publisher
Vaughan P. Simmons

Translation Editor
Wayne Lammers

Advising & Contributing Editors
Peter Goodman, Karen Sandness
Frederik L. Schodt, Jack Seward

Contributing Writers/Editors
Elizabeth Andoh, Azby Brown, Cheryl Chow,
Douglas Horn, Richard Matthews, Okuyama
Ikuko, Shinoda Tomohito & Gretchen

Associate Editor
Ben Beishline

Editorial Assistant
Virginia Murray

Art & Graphics
Ashizawa Kazuko

Business Manager
Kathy Saitas
Tel. 404-590-0092 Fax 404-590-0890

Subscription/Office Manager
Mary Ann Beech
Tel. 404-590-0091

Marketing Manager
Greg Tenhoven
Tel. 404-590-0270

Advisory Board
Doug Reynolds,
John Steed, William Yamaguchi

Cover by Kazuko

Printed in U.S.A.

MANGAJIN (ISSN 1051-8177) is published 10 times a year, monthly except January and July, by:
Mangajin, Inc., 200 N. Cobb Pkwy., Suite 421,
Marietta, GA 30062.

Second class postage paid at Marietta, GA 30060
and additional offices. Postmaster: Send address
changes to: MANGAJIN, P.O. Box 7119, Marietta, GA
30065. USPS # 006137.

Subscription prices:
\$30/year in US, \$45/year in Canada.

Overseas (except Japan) subscriptions:
\$70/year

Exclusive agent in Japan:
Sekai Shuppan Kenkyu Center,
Minami Aoyama 2-18-9, Minato-ku, Tokyo
Tel. 03-3479-4434, Fax 03-3479-5047
Subscriptions in Japan: ¥9,000 and ¥8,000/year

Editor's Note

As a free-lance translator back in the 1980s, I held out against computers as long as I could. I preferred to work on a typewriter. My typewriter had a correction key, but in practice, I would just keep on typing (with plenty of XXed out sections) and then scribble changes in pencil on the finished page. Finally, in 1987, my best client told me I would have to get a computer or they would not be able to send me any more work. That, in a way, was what lead to the creation of MANGAJIN.

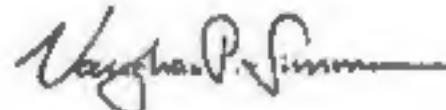
At any rate, it's a fact that MANGAJIN would not be possible without computers and desktop publishing.

Our most recent reader survey showed that 86% of our readers owned or used a computer. (I'm embarrassed to say that the survey was done over a year ago, but if anything, we would expect that number to have increased.) For the other 14%—watch out! Your time may come sooner than you think.

In most issues we will keep the "Computer Corner" to a couple of pages, but we want to start including a Q&A department. We especially welcome stupid questions that even the editor can answer. Questions from people who have actually used a computer before will probably go to Douglas Horn.

For over three years, MANGAJIN has maintained the same old wom-out price, and I'm sure many of you have grown tired of it. In the next issue we will introduce our new price. To make the transition smoother for those who may find change unsettling, we will honor our old promotional offers through the end of this year.

Even at our new cover price of \$4.95, I firmly believe that MANGAJIN is still a bargain. In our last survey (mentioned above), readers said they spent an average of 3.5 hours with each copy of MANGAJIN. Where else can you get three and a half hours of quality entertainment for only \$4.95?



P.S. See page 7 for info on our new Basic Japanese book!

The name MANGAJIN is registered in the U.S. Patent & Trademark Office.

Copyright © 1993 by MANGAJIN, Inc. All rights reserved.

• Calvin and Hobbes, by Bill Watterson, from *The Essential Calvin and Hobbes*, copyright ©1988 Universal Press Syndicate. All rights reserved. Reprinted/translated by permission of Editors Press Service, NY • The Far Side, by Gary Larson, from *The Far Side Gallery 2*, copyright ©1986 Universal Press Syndicate. Also from Wiener Dog Art, copyright ©1990 Universal Press Syndicate. All rights reserved. Reprinted/translated by permission of Editors Press Service, NY • Tanaka-kun, by Tanaka Hiroshi, first published in Japan in 1989 by Take Shobō, Tokyo. Publication in MANGAJIN arranged through Take Shobō. • OL Shinkaron, by Akizuki Risu, first published in Japan in 1990 by Kōdansha, Ltd., Tokyo. Publication in MANGAJIN arranged through Kōdansha, Ltd. • Garcia-kun, by Takeuchi Akira, first published in Japan in 1992 by Futabasha, Tokyo. Publication in MANGAJIN arranged through Futabasha. • Sanshiro no Koi, by Maekawa Tsukasa, first published in Japan in 1990 by Take Shobō, Tokyo. Publication in MANGAJIN arranged through Take Shobō. • Kachō Shima Kōsaku, by Hirokane Kensihi, first published in Japan in 1987 by Kōdansha, Tokyo. Publication in MANGAJIN arranged through Kōdansha.

Japan And The Art Of Landing Feet First.

The Daruma Doll is a Japanese good luck symbol. It is traditionally said to always land feet first. To make a wish you paint one of the eyes. To set the wish apart from your first, paint it in the other eye. This is the number one rule of Japanese culture. It is a reminder to never stand on one foot.

At Kinokuniya we strive to fully know the art of Japan. We call it KUNIYA. (Kosen Sciences) — in English Books and Japanese.



KINOKUNIYA BOOKSTORES

The Largest Japanese Bookstore Chain in The U.S. and Japan

San Francisco
(415)517-7625

San Jose
(408)252-1300

Los Angeles
(213)467-4290

Torrance
(310)327-6577

Costa Mesa
(714)334-3996

Seattle
(206)517-2477

New York
(212)765-1451

New Jersey
(201)941-7500

**3½" X 4" PADDED CALENDAR
FITS MOST DAY PLANNERS**

A-KANJI-A-DAY

1994 Daily Calendar

by MARJORIE B. HEY

Featuring:

- Kanji used in newspapers
- ON-KUN readings
- Stroke order
- Sample compounds

\$11.50* Gift Boxed

add \$3.00 shipping and handling (USA only)

*CA residents add 8.25% sales tax

ALSO AVAILABLE:

- Weekly and Monthly Kanji Calendars
- Japanese Software
- Personalized in Japanese/English Business cards, Note Pads, Labels, Book Plates, Rubber Stamps, Tiles, Photo Mugs, Luggage Tags, Shirts, Keychains, and Magnets
- Japanese Typesetting

Call or write for your FREE Gift Catalog

HEY PUBLISHING CO.

28150 Avenue Crocker, Unit 201
Valencia, California 91355

(805) 295-5905



On-line Info Service

Gateway Japan



Enjoy immediate access to a wealth of information on Japan. GJ On-line:

- is user friendly
- features full-text search and retrieval
- requires no experience
- provides personalized assistance & technical support
- has LOW rates and no hidden costs

Information available includes:

- government releases
- policy, business & research reports
- joint venture activities
- statistics & export/trade "how tos"
- news clips & bios
- opinions & perceptions
- exchanges, fellowships & grants
- details on organizations—including:

Focus Japan: A Resource Guide to Japan-Oriented Organizations (see MANGAJIN classifieds for more information)

For FREE brochure call: 202-265-7685

Gateway Japan/NPA
1424 16th St., NW, #700
Washington, D.C. 20036

Letters

Letters to the Editor

MANGAJIN welcomes comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065-1119. Fax: 404-590-0890. 日本語の投稿も大歓迎です。日本在住の方は世界出版研究センターへ送ってください。価格はテレホン東京都内(03)3479-4436。

Rising Sun

Like your review of Michael Crichton's book *Rising Sun* in No. 18, Rebecca Mundy's review (No. 28) of the film drawn from that novel reflects your publication's reluctance to deal honestly with anything that might seem critical of Japan. This squeamishness is fundamentally detrimental to Japanese-American relations.

STAN HOCHMAN
New York, NY

Would you believe we have had comments from Japanese readers that some of our material was racist? Our goal is to strike a balance (without becoming boring), so I guess we'll continue to try to offend at least some people on both sides of the Pacific.

We really prefer the role of dispassionate observer and reporter—above the fray—but our writers, being more human, sometimes have a point of view, and we generally let them express it.

The Atlanta Option

What's this I see on the front page of the LA Times? I am a gay subscriber to your excellent magazine. But I will never ever send another check to Marietta, Georgia.

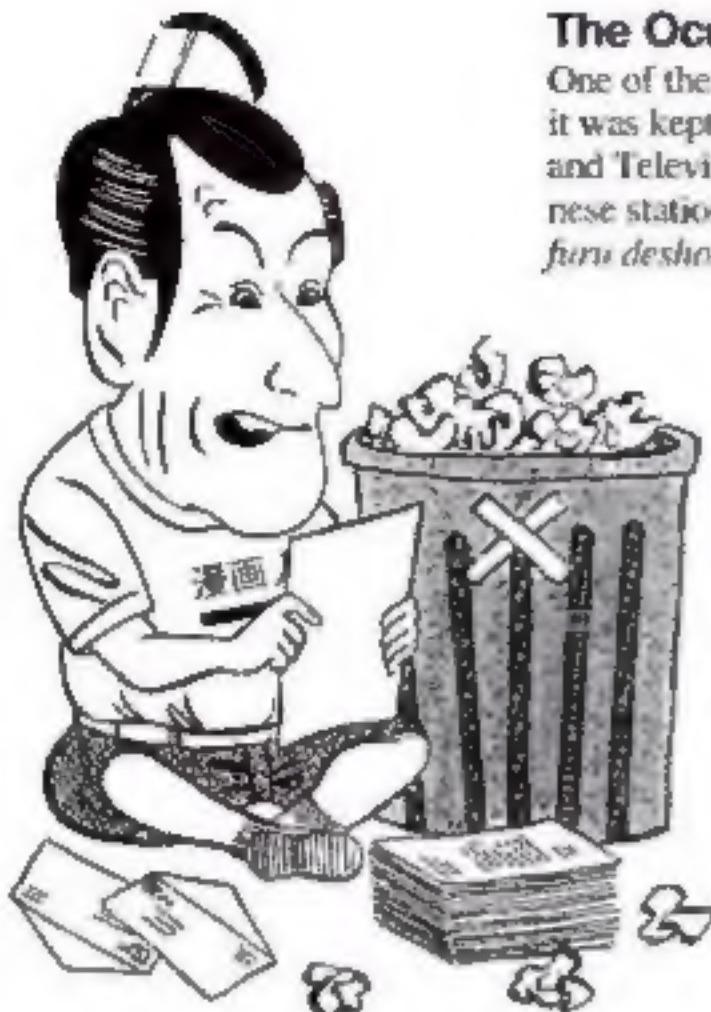
DON STORY
Long Beach, CA

The clipping with this letter was a story about the decision by Cobb County (of which Marietta is the county seat) to cut off all funding of the arts. This apparently grew out of an earlier plan to fund only art that supported traditional family values, and it is seen as a backlash against recent political gains made by homosexuals in Atlanta.

Actually, we'd love to move our offices to California or New York, but we just can't give up the cheap rent here in Marietta. Fortunately, we have maintained our PO box in Atlanta, so those who can't bear to send a check to Marietta can use this address: Mangajin, PO Box 49543, Atlanta, GA 30359.



BLOOPERS



The Occasional Blooper

One of the first things I did upon arriving in Japan was to purchase a radio. Primarily, it was kept tuned to the English language broadcasts of AFRTS (Armed Forces Radio and Television Service), but from time to time, for practice, I would tune in the Japanese stations. One morning, I heard my first Japanese weather report: "Ichiji ame ga fumi desho." Meeting with a friend around noon, I remarked, "The weather forecasting system here is certainly advanced. They are predicting rain at one o'clock." Of course, my friend laughed and informed me that "ichiji" which does mean "one o'clock," has the meaning of "occasionally" in this context.

JAMES L. WAYMAN
Pebble Beach, CA

Ultra Blooper

I originally began learning Japanese because of my interest in Japanese science fiction animation, so I am always interested in any new entries to the Bandai Super Video Collection. The package fronts are in Japanese, but there is always at least one line of English on the back. I picked up one tape recently that was entitled ウルトラ戦士スーパー ミュージック (*Ultraman Senshi Super Myūjikkusu*, "Ultra-Warriors Super Music") on the front, so imagine my surprise when I turned it over and discovered that the title was given in English as "Ultra Worriers Super Music."

JUDITH D. FISHER
Northbrook, IL

We'll send you a Mangajin T-shirt if we publish your language (Japanese or English) blooper. Send to: Bloopers, PO Box 7119, Marietta, GA 30065

COMPUTER ENGINEERS • FINANCIAL SPECIALISTS • MARKETERS • BIOLOGISTS •

Where do Japan-related companies go to meet talented, qualified people to fill their needs?

DISCO's International Career Forums

When the world's sharpest young minds meet the world's most successful companies, connections are bound to be formed. At DISCO International Career Forums international companies connect with the pick of the year's brightest Japanese-speaking university graduates. These same university graduates connect with companies that have a need for talented bilingual people with engineering, business, accounting or research skills.

DISCO, Development of Information Services for Career Opportunities, has been bringing great minds together for nearly 20 years. Through our renowned *Nikkei Placement Guide* series and international job fairs, we specialize in bringing Japan-affiliated companies and bilingual job seekers together. To find out how you or your company can participate in an International Career Forum, please call the DISCO office nearest you.

NEW YORK

Tel: 212-489-2040

BERLIN

Tel: 030-893-23-24

LONDON

Tel: 071-493-1533

The 4th Annual International Career Forum in Berlin

October 30-31, 1993

The 4th Annual International Career Forum in Boston

November 5-7, 1993

The 4th Annual International Career Forum in San Francisco

February 25-27, 1994

DISCO

2-12 Shimomiyabi-cho
Shinjuku-ku, Tokyo 162
Tel: 03-5228-0262
Fax: 03-5228-0324

INTERNATIONAL TRADERS • ECONOMISTS • TEACHERS • CHEMISTS • TELECOMMUNICATIONS SPECIALISTS • TRANSLATORS • PHYSICISTS •

Weatherhill

PUBLISHERS OF FINE BOOKS ON ASIA AND THE PACIFIC

Tengu Books

A NEW WEATHERHILL IMPRINT

BUTTERFLIES OF THE NIGHT MAMA-SAIS, GEISHA, STRIPPERS, AND THE JAPANESE MEN THEY SERVE by LISA LAM

A fascinating tour of Japan's infamous sex trade—the nightclubs that cater to the sensual needs of Japanese men. From cabaret to the most refined geisha houses, Lisa Lam exposes a complete portrait of Japanese nightlife. Wide-ranging interviews paint a surprising picture of the women of this world, the men they serve, the mob connections, and the maids' crucial role in Japanese life and business.

224 pp. 6 1/2 x 9 1/2. ISBN 0-8348-0249-X \$19.95
(HARD)

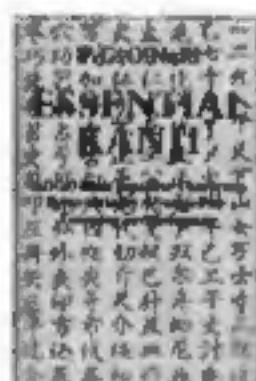


JAPANESE STREET SLANG

by Peter Constantine

The only comprehensive compendium of Japanese slang as it is used on the streets of Japan today. A useful tool to help non-native speakers of Japanese understand the forceful and colorful twists and turns of "street" Japanese, which also offers the general reader amusing and informative insights into Japanese thought and speech.

216 pp. 5 1/2 x 8. ISBN 0-8348-0250-1 \$9.95
(SOFT)



実用漢字入門
the practical journey
[into] 2,000 [of] 6,000
English-Japanese
Eigo KANJI 2 (person)
Japanese (language),
Nihongo 2 (book) 21
dictionary nihongo 21
japan 21 600 jiboku 2
Noah S. Brammer
New East Bureau
www.nob.org

The classic guide to learning kanji, rigorously tested and refined by years of use in university classes. An integrated course for learning to read and write the 2,000 basic Japanese characters now in everyday use, a mastery of which makes it possible to read most modern Japanese.

328 pp. 9 x 7 1/2. ISBN 0-8348-0272-8 \$46.95 (SOFT)

ESSENTIAL KANJI by PG O'Neill

Japan's Modern Myth



THE PRACTICAL ENGLISH-JAPANESE DICTIONARY by Noah S. Brammer

A pocket-sized dictionary containing nearly 8,000 entries both in romanization and Japanese characters. Introduces up-to-date colloquial and natural-sounding expressions to meet the needs of students, residents of Japan, and visitors. Includes a guide to Japanese grammar and pronunciation, a date conversion table, a listing of suffixes used in counting, and verb conjugation tables.

412 pp. 3 1/2 x 6. ISBN 0-8348-0187-6. Appendices. \$22.95 (SOFT)

JAPANESE NAMES by PG O'Neill

The problem of reading Japanese names sometimes confounds even the Japanese themselves. Japanese Names is a comprehensive dictionary of some 36,000 Japanese names by character and reading. "Indispensable. Easy to read and commendably exhaustive"—Times Literary Supplement.

376 pp. 5 x 7 1/2. ISBN 0-8348-0221-2 \$22.95 (SOFT)

JAPAN'S MODERN MYTH

The Language and Beyond by Ray Andrew Miller

Professor Miller analyzes the Japanese through their language and the myths and misconceptions they have built up around it. "A spirited new exploration of the Japanese obsession with their language—provocative, revealing, and in the end disturbing"—Asian Wall Street Journal.

312 pp. 6 1/2 x 9 1/2. ISBN 0-8348-0169-X. Selected Bibliography Index. \$22.95 (HARD)

420 Madison Avenue, 15th Floor, New York, New York 10017-1107 Tel: 212-223-3008 Fax: 212-223-2584

To receive a catalogue or place an order: 300 Long Beach Blvd., Stratford, CT 06497 1-800-437-7840

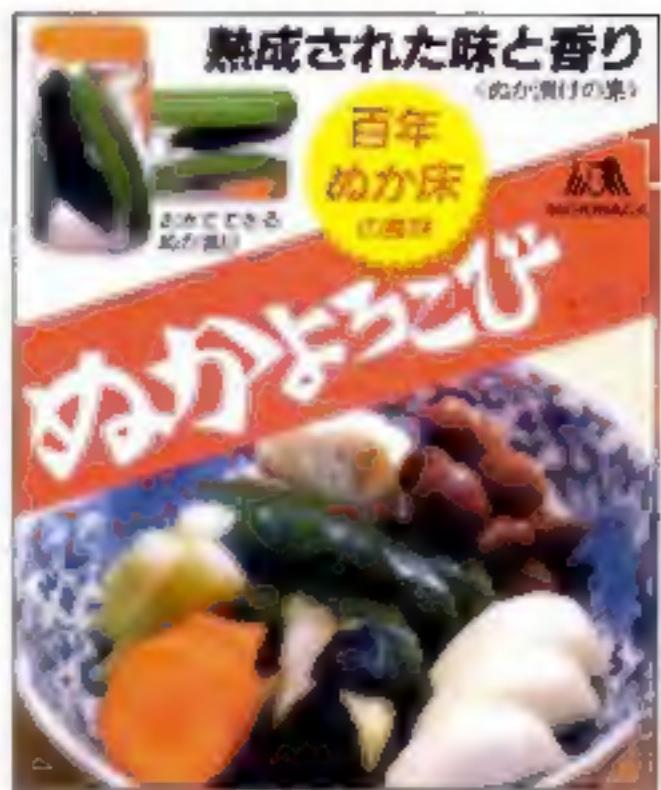
BRAND NEWS

Innovative uses of the Japanese language

ぬかよろこび *Nuka Yorokobi* "Rice Bran Joy"

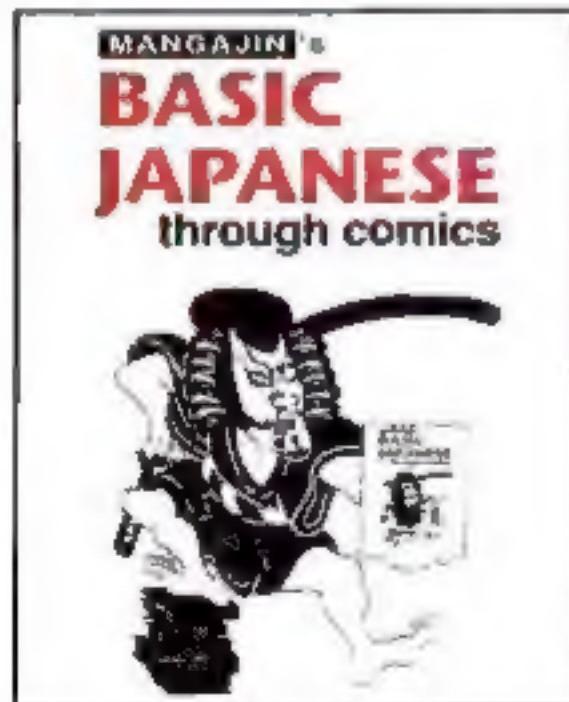
Nuka (糠, rice bran) is used in a variety of ways in Japanese households; for example, it's used to make the pickled vegetables known as *tsukemono* (漬物), or, more specifically, *nukazuke* (ぬか漬け). The problem is that *nuka* smells bad and is messy, so the people at Morinaga (better known for their candies) developed a product called *Nuka Yorokobi* to help housewives make *nukazuke* without the fuss and muss. Dissolve one package of *Nuka Yorokobi* in 2 cups of water, and soak cucumbers, eggplant, etc. overnight to get that "100 year pickle taste."

The word *nuka* is also used in various figurative ways, and the expression *nuka yorokobi* (*yorokobi* is a noun form of the verb *yorokobu*, "rejoice") is used to refer to "premature/unwarranted joy." In that sense, it's not such a good name for a product, but apparently the pun value was considered to outweigh any negative implications the word might have.



Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065

OLD! from MANGAJIN



The next best thing to a complete set of MANGAJIN back issues!

Only \$14.95/¥2500 in Japan
Softcover—160 pgs.—8½ by 10 ½

BASIC JAPANESE through comics

The first 24 Basic Japanese Lessons from MANGAJIN, compiled in book form! Each lesson takes a specific concept of basic Japanese—a phrase, word, or hard-to-grasp idiom—and carefully examines and explains it using examples from real manga. The lessons cover a wide array of expressions and illustrate usage and cultural context, conveying important points quickly and memorably. Beginners will find the concepts and explanations easy to understand and immediately useful, while old pros can pick up tidbits that add depth to their knowledge.

CONTENTS

- | | | |
|---|---------------------------------------|--------------------------------------|
| 1. <i>Yarashiku</i> . . . | 8. <i>Dōmo</i> , the All-Purpose Word | 17. Baby Talk |
| 2. <i>Sumimasen</i> | 9. <i>Dōzo</i> | 18. Informal Politeness |
| 3. Hiragana & Katakana
in Manga | 10. <i>Baka</i> , the Basic Idiot | 19. Introductions |
| 4. Feminine Speech | 11. <i>Shitsurei!</i> | 20. "—sama" Words |
| 5. Gaijin Bloopers | 12. <i>E</i> , the "Good" Word | 21. Hesitating with <i>Anō</i> |
| 6. <i>Ohayō gozaimasu</i> &
<i>Omedetō gozaimasu</i> | 13. <i>Yatta!</i> the Exclamation | 22. The Wide World
of <i>Desu</i> |
| 7. Creative Kanji Readings | 14. Saying Goodbye | 23. <i>Hal</i> |
| | 15. The Concept of <i>Komaru</i> | 24. <i>Hal</i> (Part 2) |
| | 16. Counters and Classifiers | |

In the U.S., order through MANGAJIN... Tel: 800-552-3206 Fax: 404-590-0890
In Japan*, order through SSKC..... Tel: 03-3479-4434 Fax: 03-3479-5047
*available in Japan in November, 1993

劇画広告・世界は動く!

THE WORLD KEEPS CHANGING

- A Dramatic Comic Advertisement -

楽しみにしてたテレビ番組
がキャンセルになつただけだ。



Businessman 1: *Na,nanii?*

"Who,what!?"

Businessman 2: *Tanoshimi ni shitea
terebibangumi ga kyanseru ni
natta dakeda.*

"It's just that the TV program
he was looking forward to got
cancelled."

FX: *GAAAN*

(an FX word indicating
shock or realization)

The Yomiuri Shimbun, providing a morning circulation of 9.7 million and 4.7 million in the evening, is the most read newspaper in Japan. It is unquestionably the country's most prestigious and influential newspaper. Today, The Yomiuri Shimbun Satellite Edition can be read in the U.S., Canada, South America, and Europe via an undersea optical fiber communications cable across the Pacific, which enables our audience to read the news at zero time difference.

The Yomiuri Shimbun. Delivering world news to all of the world.

讀賣新聞

THE YOMIURI SHIMBUN

THE YOMIURI SHIMBUN 1-7-1 Otemachi, Chiyoda-ku, Tokyo, 100-55, Japan Tel:(03)3242-1111 Fax:(03)3246-0455
YOMIURI AMERICA, INC. 666 Fifth Avenue, New York, New York 10103 Tel.(212)765-1111 Fax:(212)765-1610

POLITICAL CARTOON

From the Asahi Shinbun (朝日新聞)

From the September 1 edition of the *Asahi*, this cartoon shows the new prime minister, Hosokawa, trying to restructure the public works budget, with little success. The current allocation, carefully balanced between five sectors, was worked out almost ten years ago under the guidance of political string-puller Kanemaru Shin (shown as the tree in our cartoon). Kanemaru is the one who reputedly accepted shopping carts

full of money as political donations from various sources, including construction companies. Hosokawa says he wants to reform the budget structure to benefit consumers, rather than construction companies. Powerful special interest groups have kept the budget allocation more or less intact so far, and it will take Hosokawa some time to make changes in the old established structure from the Kanemaru era.

On Tree: '94 公共事業予算
Kyōgyō Kōgyō Jigyō Yosan
1994 Public Works Budget

Hosokawa: 大ナタを 握るいたかった ん だが...
Onata o furuitakatta n da ga...
at (obj.) wanted to swing/wave (explan.) but
"I really wanted to wield the big
ax, but..."

Kanemaru-tree: ま、来年だな
Ma, rainen da na.
well next year it (colloq.)
"Well, it'll be next year."
→ "Well, maybe next year."

Caption: 古い枝ぶり そのまんま...か
Okii edaburi sono manma... ka
old tree shape in that state (question)
The old tree shape: as it is.
→ So, the tree keeps its same old shape.

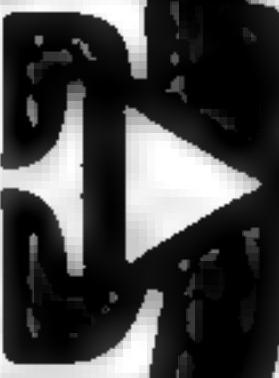
山田 純
Yamada Shin
(Name of the Artist)—a "pen" name

- *furuitakatta* is the past form of *furuītai*, the "want to" form of *furuu* ("swing/wield"). *Onata o furuu* is literally "wield the big ax," meaning, "make drastic cuts (in the budget, etc.)"
- *eda* means "branches" and *-buri* is a suffix meaning "manner/style," so *edaburi* is a word referring to the shape of a tree.
- *sono manma* is a colloquial version of *sono mama* "as is/in that state" → "same old (shape)."
- The question particle *ka* is mostly rhetorical here. This is an example of the question form being used as a kind of self-confirmation of what one has figured out/observed, something like "So it's . . . , is it? I guess." The delay before *ka* adds a feeling of disappointment/let down.



© Yamada Shin. All rights reserved. First published in Japan in 1993 by Asahi Shinbun, Tokyo. English translation rights arranged through Asahi Shinbun.

LogoVista



ロゴヴィスタ

イ・ス・タ

TRANSLATION SUPPORT SYSTEM

English to Japanese Translation Software

Currently the United States and Japan have conducted a joint research for the translation of English to Japanese documents into Japanese, yet resulted in a problem because of the difficulty of document processing, distinguishing the need to increase the speed and reduce the cost of translation. Language Engineering Corporation has developed LogoVista E to J.

LogoVista E to J can be used to create a variety of English-to-Japanese documents, product literature, technical articles, news, and correspondence. By using LogoVista E to J, translation can increase productivity and ensure consistency of text in Japanese.

Dictionary

High-quality machine translation requires superior English-to-Japanese dictionary which includes the Oxford English Dictionary, Japanese Technical Dictionaries, English-Mainichi Mainichi Dictionary, more than 100,000 Japanese words, and many other English words.

The Mainichi Dictionary can be supplied by Technical Workstation and User Workstation. Standard Dictionary, User Workstation, which contains total over 215,000 English words, scientific, and technical terms, is currently available. Because the User Workstation is not yet available, the User Workstation is not yet available.

Broad Grammatical Coverage

LogoVista E to J draws on an extensive tradition of translation system development - over thirty years of pioneering research. Working together closely, a team of Japanese and American linguists has incorporated the latest advances in English analysis and Japanese synthesis into LogoVista E to J.

The Ability to Learn

LogoVista E to J's Translate Interactive feature allows users to choose an alternative translation of a word, a phrase, or an entire sentence. The system records the choices made by users through the Translate Interactive feature and uses that information to influence future translations. In this way, the system is customized as it is used.

An Easy-to-Use Interface

LogoVista E to J's basic functions can be learned quickly. Pull-down menus and a comprehensive help function reduce the need to refer to manuals.

Hardware and Software Compatibility

Versions of LogoVista E to J are available for the Macintosh, for Windows, and for UNIX workstations. LogoVista E to J can be used in conjunction with English and Japanese word processing software on both personal computers and UNIX workstations.

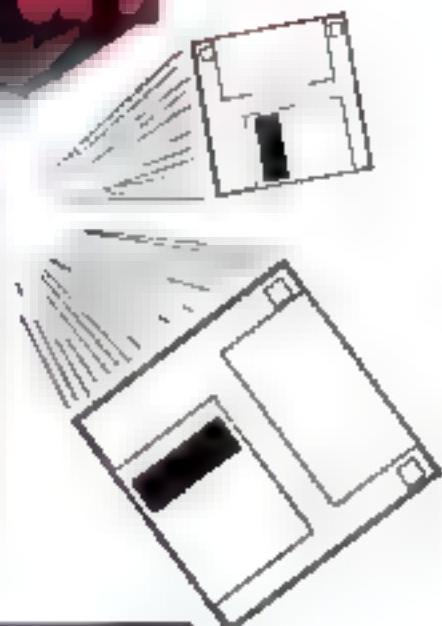
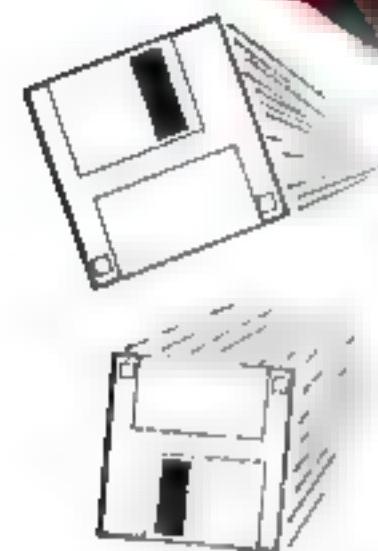
Language Engineering Corporation

3-5 Green Avenue, P.O. Box 4, New York 10706

Tel. (212) 499-5000 Fax (212) 499-5050

Software Special

Japanese Application Software in the US



When MANGAJIN did its first Japanese Software Special back in September 1990, we found less than 20 Japanese software products available in the US. This time we came up with over 120. The list includes word processors, translation programs, spreadsheets, desktop publishing applications, and loads of fonts—and none require special hardware to run. In fact, there is so much Japanese software readily available in the US today that you no longer have any excuse for not getting that Japanese letter, report, or newsletter written, laser printed, and out the door. Our software special has two parts.

PART 1—No More Excuses: It's Time to Teach Your Computer Japanese

Douglas Flom explores the basics of computing in Japanese, comparing the Macintosh and PC approaches, and then makes recommendations for getting started from scratch.

PART 2—MANGAJIN'S Definitive Guide to Japanese Application Software in the US

The second part of our special is a guide to over 120 Japanese software products available in the US, including descriptions, requirements, sources and prices. The guide is based on information furnished by developers, distributors, and retailers. The descriptions are only meant to be informative, and should not be taken as recommendation for any particular product or reseller.

You will see different prices from different sources in the listing, but keep in mind that price should not be your only consideration. You should try to determine which sources can provide you with the support you need—and remember that availability is also an issue.

No More Excuses!

It's Time to Teach Your Computer Japanese

by Douglas Horn

THE PC SYSTEM

If you just need basic word processing, some of the applications in our list will run on an ordinary US computer with an ordinary US operating system. But if you're serious about working in Japanese on the computer, and need more advanced functions—like desktop publishing—you'll need a Japanese operating system.

The operating system is the basic set of instructions that tell the computer how to respond to the signals coming from the keyboard, including what messages to display on the screen. It's possible to work in almost any language on almost any computer, if you have the right operating system. Applications, on the other hand, are designed for a specific task, such as word processing, illustration, desktop publishing, and so forth.

MACINTOSH SYSTEMS

In the US, Macintosh users have long had a leg up on PC users in the Japanese computing arena. KanjiTalk (the Japanese operating system for the Macintosh) was released in North America several years ago. Unfortunately, Apple sold KanjiTalk only through a small number of authorized resellers, some of which gave poor user support, if any.

KanjiTalk users still have to rely on their authorized resellers for support, but Apple's Japanese Language Kit (JLK—reviewed in *Mangajin* #27) is more readily available, and is supported via Apple's main support number (800-767-2775). A recent test call resulted in a ten minute wait before being told that a JLK support person would have to return my call, but they did have the right answer!

Macintosh users who want to teach their computer Japanese have two choices of operating systems. KanjiTalk 7.1, selling for \$700 or JLK at \$250. KanjiTalk includes seven TrueType fonts to the JLK's two, and KanjiTalk turns a Macintosh into

a Japanese system, including Japanese menus, help and error message, where the JLK runs Japanese extensions over a standard US system, keeping everything but the Japanese applications in English.

Those who use their Macs for Japanese publishing or other professional activities should stick with KanjiTalk—the extra fonts and lack of application conflicts will make the system worthwhile. Occasional users of Japanese applications, on the other hand, would do well to use the JLK. The English manual, menus, and tech support will ease their lives considerably, and if the two TrueType fonts are not enough, there are several third party fonts to choose from.

Japanese printers, with Kanji fonts in ROM, are now finally available in the US, but unless you are doing a lot of printing, or need high quality output (600 dpi or above) you don't need one. Adobe Type Manager (ATM-J) will allow the Macintosh to print to standard laser printers.

THE PC SYSTEM

The appearance of DOS/V in the US market a couple of years ago was a major step in putting IBM compatible PCs on equal footing with Macs. DOS/V is available from several vendors for as little as \$165. Unfortunately, DOS/V still does not support Japanese printing on US printers. Fortunately, Microsoft Windows 3.1J is now available. Windows 3.1J requires DOS/V 5.0, but it will support Japanese printing to any Windows compatible printer.

What's more, Windows 3.1J has a built-in front end processor that looks and works very much like Apple's 'kotoeri' kana/kanji conversion program included in KanjiTalk 7.1 and JLK. Windows 3.1J also includes several utility programs, including Write-J, a simple word processor.

Windows 3.1J prints to any Windows-compatible printer, and like JLK, includes

two Japanese TrueType fonts. It runs either Japanese or English Windows applications, but some users will choose to have a copy of both versions on their hard drive, because Windows 3.1J does get slowed down by the Japanese TrueType fonts, especially with type sizes over 12 points.

Windows 3.1J gobbles quite a bit of hard drive space, and adding Japanese fonts just compounds the problem. But its benefits, such as the ability to run so many applications, and the best Japanese printing you've ever seen from a normal PC and printer far outweigh its disk drive gluttony.

THE MAC SYSTEM

Most people who already own a computer are probably not interested in what is available for the other platform. Mac users will stick with Apple to their last byte, and PC users are no different. But if you don't have a computer yet, and need to run Japanese applications, which system should you buy?

Until a few months ago, this was a no-brainer—Mac was the answer for Japanese computing. The release of Windows 3.1J, however, has forced users to rethink the conventional wisdom.

Microsoft Windows 3.1J and Apple's Japanese Language Kit are remarkably similar packages. Each contains two TrueType Kanji fonts, both use a similar interface, and each sells for a similar price. (though Windows J will cost a bit more when DOS/V 5.0's price is included.)

Even with Apple's recent price cuts, a Macintosh computer is still more expensive than a similarly powered PC clone. But Macs have always lost on price; people buy them because they are simpler to use. But unless low prices or plug-and-play capabilities are overriding issues for you, the two are a wash.

In Japanese computing, as in other computing arenas, the Mac versus PC question eventually comes down to software. The Macintosh currently has more Japanese applications available, and is Japan's fastest growing computer platform. But there are a wealth of Windows applications currently being localized for Japan. The Mac edge in available software is narrowing every day, and who will have the better software selection in the future is anyone's guess.

The question often comes down to the way the computer will be used. The Macintosh definitely has some innate advan-

(continued on page 85)

MANGAJIN'S Definitive Guide to Japanese Application Software in the US

Go with what you know! With a list of over 120 software products it's not possible to review each one and make specific recommendations. In selecting a product, one of the best approaches is to use the Japanese version of an English language product that you are familiar with, assuming one is available. Japanese versions of programs generally keep their menus and commands true to the original English versions. This can save the user the hassle of trying to search Japanese menu commands that are often abbreviated, or written in unfamiliar technical language. One note: just because you are running matching English and Japanese versions of the same program, don't expect files to be compatible between them. Often they are, but many times they are not. Japanese PageMaker, for example, can read English PageMaker files, but the reverse is not true.

PRICES AND SOURCES

Prices and sources are given for all products in this listing. Sources are abbreviated as follows:

C&T=Cheng & Tsui Company

CLR=Character Language Resources

CCIC=CCIC

PRC=Pacific Rim Connections, Inc.

PSP=Pacific Software Publishing, Inc.

QTC=Qualitas Trading Company

SS=SystemSoft

Addresses and telephone numbers are provided at the end of the listing.

SYSTEM SOFTWARE

—Mac—

Apple Japanese Language Kit (JLK)

Allows users to run Japanese applications without converting entire system to Japanese. English manual and support provided by Apple. Includes two fonts. Requires: 4MB RAM (more recommended); 20MB hard disk space; System 7/7.1 or higher; 1.4MB floppy drive. Sources: SS, QTC \$249; CCIC \$235

—Windows—

Japanese language operating system with menus in Japanese. Supported by authorized resellers only. Requires: 2MB RAM; hard drive; 1.4MB floppy drive. Sources: CCIC \$290.

—Windows—

Japanese language operating system with menus in Japanese. Supported by authorized resellers only. Requires: 2MB RAM; hard drive; 1.4MB floppy drive. Sources: SS \$694; CD-ROM version—CCIC \$590.

—PC—

DOS/V 5.0

Japanese operating system based on IBM's

PC DOS, supports English DOS applications and many Japanese applications. Requires 286 or higher CPU; VGA display; 1MB RAM (2MB recommended). Sources: CCIC, SS, C&T \$165; PSP \$195; PRC, QTC \$230.

Microsoft Windows 3.1J

Allows user to run US and Japanese Windows applications. Two Japanese TrueType fonts and several standard utilities included. Requires 386 or higher CPU; VGA display; 2MB RAM (4MB recommended); DOS/V 4.0 or higher; VJE Carnava front end processor; US keyboard driver for non-Japanese keyboards. Sources: SS, PSP \$215; PRC, QTC \$250; CCIC \$190. C&T w/L/S keyboard driver \$280, w/o US keyboard driver \$250. CD-ROM version—SS \$205; PSP \$215.

WORD PROCESSORS

—Mac—

Macintosh 6.1 JIME

Claris' flagship word processor adapted to handle Japanese. Includes features culturally localized for Japan. Requires: 8MB RAM; JLK or KanjiTalk 6.07 or higher. Sources: CCIC \$500; SS \$225; PRC \$499

EG Word 5.0

Japanese word processor, includes front end processor, EG Bridge 5.1. Includes 60,000 entry dictionary. Japanese documentation only. Requires: 2MB RAM; KanjiTalk 2.0 or later, or Apple Japanese Language Kit. Sources: CCIC \$495; SS \$565; PRC \$545; C&T, QTC \$599

EG Word Classic 1.1

"Light" version of EG Word for 68,000 CPU Macintosh machines. Includes EG Bridge 5.0 front end processor. Japanese documentation only. Requires: 2MB RAM; JLK or KanjiTalk 2.0 or higher. Sources: CCIC \$239; SS \$285; PRC, C&T \$295; QTC \$299

WordPerfect 2.2J for Mac

features such as write-vertical, master page layout, etc. Package includes MacVJE front end processor. Requires: 4MB RAM and hard drive; KanjiTalk 6.07 or 7.1 or JLK. Sources: CCIC \$475; SS, QTC \$480.

Nisus Solo Writer 4.1.32

Japanese wordprocessor with extensive drawing capabilities. English and Japanese documentation. Requires: 4MB RAM, KanjiTalk 6.07 or later or Apple's JLK. Sources: CCIC \$370; SS, QTC \$395; PRC, C&T \$495.

Microsoft Word 5.0

Full-featured word processing and graphics program. Allows multiple language input. "L" means "limited flag addition," which enables you to enter text in languages that use the standard roman character set. For Japanese requires: Mac Plus or higher; System 6.05 or later; KanjiTalk 6.07 or higher or JLK. Sources: CCIC \$370; SS, QTC \$395.

TurboWriter 4.1

Japanese word processor with full Japanese text style support, including furigana. Imports Japanese text, and exports to DTP applications. Requires: MacPlus or better; 2MB hard disk space; System 4.1 or higher; JLK or KanjiTalk, QuickDraw or PostScript compatible printer. Sources: PRC, C&T \$395

WordPerfect 5.0

Japanese-English business word processor. Requires: 2MB RAM (4MB for System 7); 650K hard disk space; JLK or KanjiTalk 6.07 or later. Source: SS \$295.

BigWord 1.3s

Basic Japanese word processor for Macintosh. Requires: 2MB RAM, KanjiTalk 6.04 or later. Source: Jeffrey Turnbull, PO Box 517, Fairfield, IA 52556. Tel. 515-427-1990

WordPerfect 2.2J for Mac

Full-featured Japanese word processor; many graphic manipulation features. Requires Mac Plus or above; 1.2MB RAM, 5MB hard disk space; JLK or KanjiTalk 6.05 or higher. Source: WordPerfect Corporation, 801-225-5000

For business documents; includes many DTP

-PC-

EW+ 3.0

Full-functioned DOS Japanese word processor for IBM PS/2 and AT compatibles. Will print Japanese to US printers. 45,000+ entry dictionary. English manual optional. Requires: EGA or VGA display, 2MB+ hard disk space; DOS 3.0+. Sources: AT & PS/2 versions—PRC C&T, QTC \$695. XT version—PRC \$695 w/ English Manual—C&T \$40.

Lichtung 4.0 für DODS/N 5.0

A version of Japan's best-selling software application. Provides bitmapped fonts only, but is compatible with files created in the NEC version of Ichitaro. Requires DOS/V 5.0 or later. Sources: CCIC \$620; PRC, OTC \$680.

JWP 147

Japanese word processor for US Windows 3.0 or later. WYSIWYG word processing. Requires EGA or VGA display; 5MB hard disk space; MS Windows 3.0 or later; DOS 3.0 or later. By Stephen Chung (Internet or GEnie). Tree. (See MANGAIIIN #78.)

Summary of Work

Japanese word processor for US Windows includes screen and printing fonts, but also supports TrueType or PostScript. On-line English help, built-in front end processor, pop-up I-J dictionary. Requires EGA or VGA display; US Windows 3.0 or later; DOS 3.0 or later. Source: PSP \$295

10

Japanese word processor with communications and fax sending capabilities. Includes Japanese font, and a variety of English fonts. Requires IBM AT compatible computer, fax modem. Source: Kureo Technology. \$350.

Microsoft Word for Windows 5.0

Full featured Windows word processor includes English spell-checking, graphics tools, grammar-checking and thesaurus. Also includes three Japanese True Type fonts. Requires: 386SX or higher CPU, 4 MB RAM, 5MB hard disk space (12MB recommended); MS DOS/V 5.0; MS Windows 3.1; Sources, C/C++; \$520; C&T QTC; \$580.

1

DOS Japanese word processor for IBM & compatibles. Prints to standard printers. Includes two fonts. Requires CGA, EGA, or VGA display; 4MB hard disk space; DOS 4.0 or later. Source: KICOMPWARE: 612-773-8621 STD (See MAXWELL #78.)

MSN 214

DOS Japanese Word processor for IBM & compatibles. Prints to standard printer. Includes 24 bit font, mouse support. Requires EGA or VGA display, 3.2MB hard disk space DOS 3.0 or later. Source: Hongbo Data Systems, \$50 (See MAX-AUT #281).

Smart Characters for Students 2-5

Japanese/Korean Word processor for IBM &

compatibles. Creates hypertext documents. Displays furigana over kanji. Over 7,700 kanji included. Requires: EGA or VGA display; 3MB hard disk space; DOS 3.0 or later. Source Anapogos Inc. \$100. (See MANDAII #28.)

WordPerfect 3 for DOS/V 5.0

Full-featured Japanese word processor with text and graphic handling abilities. Mouse support, pull-down menus, and other features supported. Requires DOS/V 5.0. Source: Q; \$75L

Tutt'ampAT

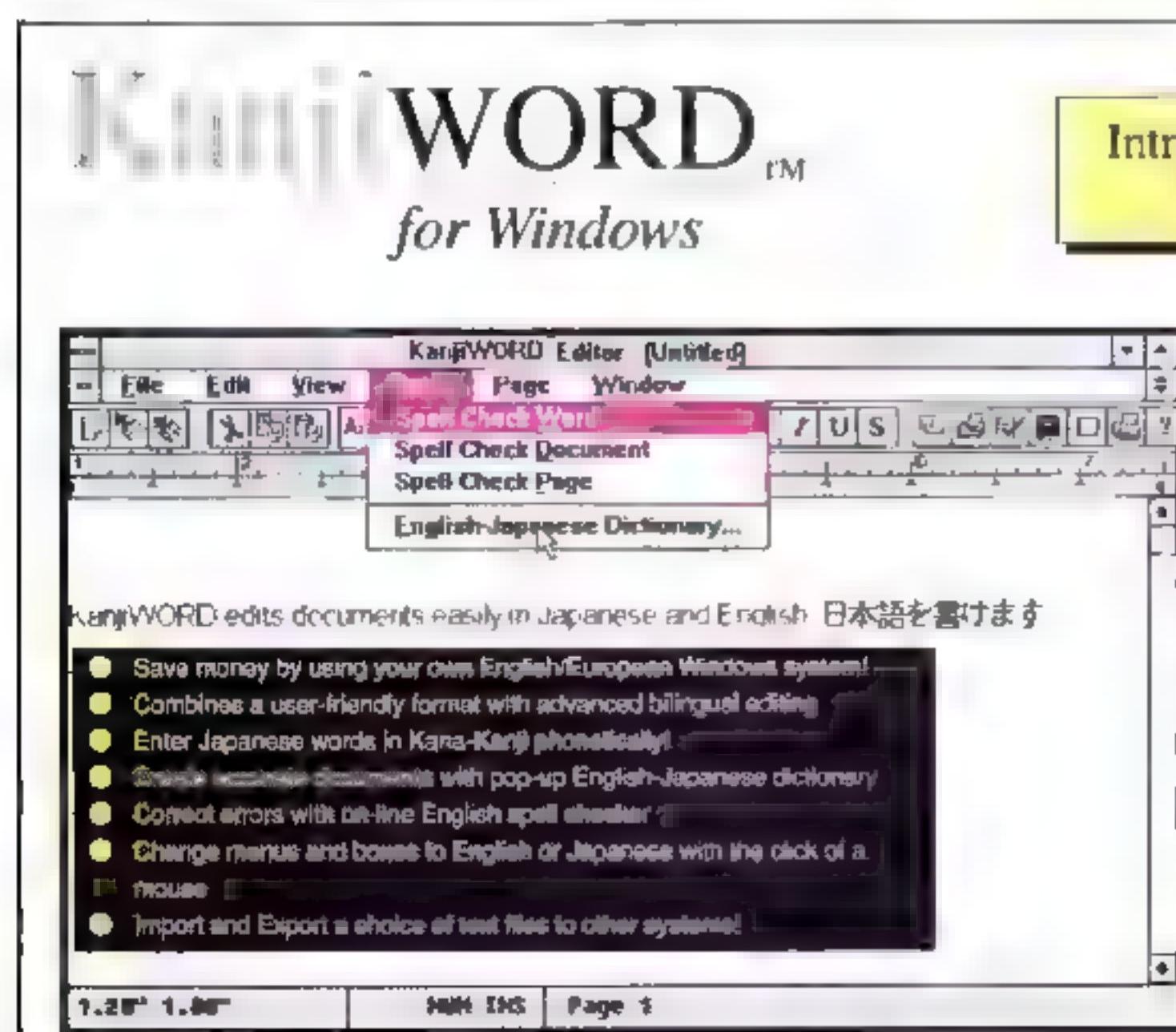
DOS Japanese word processor for IBM AT, PS/1, PS/2 or compatibles. Allows simultaneous editing of two documents, and vertical text. Includes seven fonts. Prints to Japanese printers or HP compatible printers. Requires EGA or VGA display; 3.5Mb hard disk space DOS 3.0 or higher. Sources: Full version PRC L&T \$520 Mini version: C&T \$390

DESKTOP PUBLISHING

-Max-

JavaWorld Forum 33

Japanese version of the well-known DTP application. Supports vertical or horizontal writing, separate English and Japanese keyboard, Japanese line break rules, and various Japanese word processors. Requires: 4MB RAM; JLK.



**Introductory Price
\$199.00**

To order contact
**Pacific Software
Publishing, Inc.**
2737 77th Ave SE
Mercer Island, WA
98040, USA
Tel 206 232 3989
Fax 206 236 8102

Software • Special

or KanjiTalk 6.0.7 or later. Sources: CCIC \$995; SS, PRC, QTC \$1,139.

EG Book 1.0

Japanese desktop publishing program designed to work with EG Word. Supports vertical or horizontal text, graphic images, and text wrapping. Requires: 4MB RAM; KanjiTalk 6.0 or later, or Apple JLK. Sources: CCIC: \$550; PRC: \$799.



Includes EG Word, EG Bridge, and EG Book. Requirements: 2MB RAM; JLK or KanjiTalk 2.0 or higher. Sources: CCIC \$785; SS \$935; PRC \$895; C&T \$799; QTC \$995.



Used to create business forms. Includes EG Bridge 5.2. Requirements: KanjiTalk 6.07 or 7.1, hard drive. Source: CCIC: \$590.

Quark XPress 3.1J

Japanese version of the popular DTP application. Requires Macintosh Plus or higher, 8MB RAM, 20-40MB hard disk space recommended; KanjiTalk 7.1 or later. Sources: CCIC: \$1450; SS, PRC: \$1,595.



Aldus PageMaker 3.0 J for Windows

Windows version of the well known DTP application. Supports vertical or horizontal text, separates English and Japanese kerning. Japa-

nese line break rules, and various Japanese wordprocessors. Requires: Windows 3.0/3.1J. Sources: PRC: \$1,800; QTC: \$1,579

Bikan JALIN 2.2

DTP application for MS Windows. Includes five fonts. Supports all windows printers. Requires: 640K RAM; MS Windows 3.0 or later. Sources: PRC, QTC \$695.



Page layout application. Prints to HP and Epson compatible printers. Requires: EGA, VGA, or Hercules display; 640K RAM (2MB recommended); 5MB hard disk space for Font Card Version, 24-35MB for Soft Font version. Sources: Font Card version—C&T, QTC \$1,495 Soft Font version—C&T QTC \$995.

UTILITIES

—Mac—

Font manipulation utility to convert bitmapped images into PostScript images (scale more easily/require less disk space than bitmaps). Requires: Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07 or higher. Source: CCIC: \$275; SS, PRC: \$295.

Convert2PDF

Converts EGWord documents to and from

Postscript version 3 format. Requires: Macintosh Plus or higher (PC version also available; call dealer for info). Sources: CCIC: \$250

EG Bridge 5.2

Japanese front end processor for kana to kanji conversion. Converts whole sentences. Main dictionary contains 80,000 entries, including *gairaigo*. Requirements: (Call dealer for info) Sources: CCIC: \$160; SS: \$175; QTC: \$180.

EG Talk 1.4

Communications application for English or Japanese. Supports Japanese character input, transmission, and retrieval. Requirements: (Call dealer for info) Sources: CCIC: \$340; SS: \$365; QTC: \$380.

Mac VJE 2.1

Front end processor for kana/kanji conversion. Requirements: 2MB RAM; KanjiTalk 2.0 or later. Source: C&T \$249.

Mac VJE 2.5

Japanese front end processor with 80,000 word dictionary. For use with KanjiTalk 6. Requires Mac Plus or higher; 4MB RAM; hard disk. Sources: CCIC: \$160; SS: \$180.



Same as above for use with KanjiTalk 7. Requirements: Mac Plus or higher computer; 4MB RAM; hard disk; KanjiTalk 7.0 or later. Sources: CCIC: \$160; SS: \$180.

(continued on page 24)

SystemSoft is Your One-Stop Source For Japanese Software on Macintosh and Windows Computers

We Support and Stock:

Apple JLK, Kanji-Talk 7.1

Adobe Fonts & Apps • Aldus Apps

Ambassador, Shasta

Claris Apps • Deltagraph Pro

Deneba Canvas • ErgoSoft Apps

Microsoft • Nisus

Quark ExpressJ • TurboWriter

MacroMedia Director

Various software upgrades...

and much, much more.

For our full range of products see *Mangajin's "Definitive Guide to Japanese Application Software in the U.S."* in this issue.

The SystemSoft Advantage:

- Great prices.
- Full support for all of the products we sell.
- Bilingual support staff.
- Most packages available immediately.

***Call SystemSoft for more information
on these and other Japanese software
products, or for the dealer nearest you.***

SystemSoft
1-800-882-8856

家庭用品 *Katei Yōhin*

Japanese kitchens are home to a dizzying array of unusual kitchen utensils and appliances.

Not meaning to belittle the talent required to produce fine cuisine, what often lies behind the artistry of Japanese food preparation is a wide range of cleverly designed implements. Actually, it is the combination of skill and tools that enables the Japanese cook to create the fabulous special effects we so admire. Trying to classify the incredible variety of *ryōri dōgu* (料理道具, kitchen equipment) and *katei yōhin* (家庭用品, household gadgets) found in contemporary Japanese kitchens is a daunting task, especially since decorative and practical considerations frequently overlap.

In a recent informal survey I took of my Japanese in-laws' and neighbors' kitchen drawers and cabinets, I found that cutting, slicing, grating and grinding devices accounted for about a quarter of the total clutter. Another 25 percent of the tools seemed devoted to making food preparation more convenient and the resulting food more attractive. In this latter category I include a wide variety of implements, molds for shaping rice, assorted gadgets such as *gyōza* (ぎょうざ, dumplings) stuffing presses, egg boiling timers (submerged with the boiling eggs, these devices change color to indicate degree of hardness or softness), as well as bowls, strainers, and ladles.

In households with young children, rice molds to shape *onigiri* (おにぎり, stuffed rice balls) into cars, trains, rabbits, and pandas continue to be popular

(my daughter, Rena, was particularly fond of pandas when she was in *yōchien* 15 years ago). Similarly, I was fascinated to see that there are now special gadgets that accomplish what I used to do with an ordinary knife; these wiener sausage cutters insert shallow slits in strategic locations so that when the sausage is boiled or sautéed it takes on the shape of a crab, octopus, penguin or tulip. Clearly, the Japanese interest—and pleasure—in visually exciting food is cultivated from a very early age.

Most of the remaining paraphernalia I saw in Tokyo kitchens related in

by Elizabeth Andoh

some way to food preservation or energy use. This included major appliances such as refrigerators, hot water making machines (both *ryūwakushi-ki* 液体かし器 for hot tap water and *potto* ポット thermoses for hot water for beverages such as tea), and rice cookers and warmers. Also included in this category are special devices such as vegetable pickling pots and fish dehydrating sheets, *otoshi-buta* (落とす, "dropped lids" used to efficiently and effectively simmer, braise and poach foods) and *mushiki* (蒸し器, woven baskets used to steam foods). In addition, at least one drawer or shelf in every kitchen was filled with rolls of clear plastic wrap and foil, tea towels (ふきん, *fukin*), and plastic containers for storing leftovers.

Not everything I saw jammed into drawers, piled on shelves or hanging from hooks was directly related to food. There was a dizzying array of products designed to combat unpleasant smells, unwanted bugs, mold from dampness, and bags, cans and other containers to separate regular household waste (ごみ, *nama gomi*, collected three times a week) from non-biodegradable garbage (分別ごみ, *bunbeisu gomi*, collected only once a week). Garbage disposal is a major problem in Tokyo, as it is in any bustling metropolis, and until manufacturers change their packaging techniques to eliminate plastics and other environmentally damaging materials, no real progress will be made.

Made from wood and bamboo, *mushiki* are designed to sit on top of an ordinary pot and are used for steaming foods.



© Aho & Kurata / Apf Ichimatsu-sho

*belittle 過小評価する *kaibō hōkō suru* *utensil = 小物 *!kojiru* *a daunting task = 巨大な仕事 *kyōtoku na shigoto* *clutter = 廉れ物 *genre monogoto* *garbage = 廃物 *hōgai* *non-biodegradable = 不可分解 *fu kei sekiwa* *trash = 廃棄物 *hōkei boku* *jumble = ごちゃごちゃ寄せ集めた様子 *gocha-gochu* *miscellaneous = 異種の *ikutsu no*

In contrast to the cramped jumble of the typical Japanese home kitchen, American domestic interiors seem sleek and spacious. Some of the more striking differences include the size and configuration of refrigerators and ovens. Comparing contemporary homes in both countries for a "typical" family of 3 or 4 people, Japanese appliances occupy about one-fifth the space of their American counterparts, and have numerous compartments with multiple functions, each with its own thermostatic setting. Although most Japanese housewives would probably enjoy having larger refrigerators and freezers, until the cost of living space and domestic energy (gas, electricity) is drastically reduced, I don't think you'll see any significant changes. Ovens, although nice to have, are not essential to making Japanese food. Most ovens sold in Japan are a combination of microwave-and-convection type with extremely limited interior space.

Another obvious difference in kitchens is the absence (in Japanese homes) or presence (in American homes) of dishwashers which, I suspect, may be one of the reasons that colds are so frequently passed from one family member to the next in Japan despite the careful wearing of face masks. (Cold germs can linger on chopsticks and tea cups after being washed in only lukewarm water.) Here again, consumer concern over space and energy costs discourage manufacturers from devel-



ABC & KODANSHA INTERNATIONAL CORPORATION

This manga scene of a typical Japanese kitchen includes a *yukakashi-ku* (center), a wall-mounted "instantaneous" water heater—there is no bulky tank like those found on American water heaters.

* sleek = フラット / flat * striking differences = 3 to 1 / 3 times greater * configuration = 10% less * drastically = 10 times less * Lukewarm water = 良い水 / good water

日本
書
店
セ
ン
タ
ー

日本
書
店
セ
ン
タ
ー

MOKE 2.1 enables anyone with an IBM PC or compatible computer, a hard drive, and a graphics monitor to enter Japanese. Japanese is entered via romaji. MOKE 2.1 can input hiragana, katakana, kanji, and ASCII. Japanese can be printed on Postscript printers, HP LaserJet II, and 9, 24-pin Epson compatible dot matrix printers.

Also available: Kanji Guess 1.0 with flashcard, multiple guess, Kanji fish, and GojuuOnjun quizzes.

- MOKE 2.1 - \$69.95
- Kanji Guess 1.0 - \$30.00

Additional \$5.00 per copy for shipping and handling in the U.S. (Outside the U.S. and Canada add \$10.00 each.)

Please check one format:

- 5 1/4 (360K)
- 3 1/2 (720K)

Payment made by: Check or money order
 MasterCard VISA TOTAL \$ _____

Acct. #: _____ Exp. Date: _____

Signature: _____

Send to: KICOMPWARE, PO Box 536
 Appleton, WI 54912 Tel. 612-773-8621



KICOMPWARE

LIFE IS TOO SHORT TO DRINK BAD COFFEE

Introducing:
Redford Enviro-Filters

- Reusable coffee filters made from all-natural fibers replace a 100-pack of paper filters.
- Help improve the environment by saving on paper waste.
- Healthier. No chemical additives, bleaches, dyes or binders. No transfer of dioxins or carcinogens.
- Makes a better tasting brew—perfect every time.



Mr. Reddi says, "Avoid disposables. Buy Re-uses."

Buy Redford Enviro-Filters
 where you shop for fine
 coffees or call us toll free
 at 1-800-344-9130

Also Available:
The Reddi

Inline Water Filter

- Gives continual clean tasting sparkling clean water
- Eliminates sediment and heavy metals in water
- Filters out bad taste and odors.



The Official Coffee Filter of MANGAJIN





Three of the many specialized knives used by Japanese cooks (l-r) yanagiba, deba-bocho, na-kiri bocho

oping a dishwasher designed to accommodate the small and asymmetrically shaped tableware used in most Japanese households.

Are there any Japanese kitchen implements that might enhance an American kitchen? During the many years I taught Japanese cooking in Tokyo and the U.S., three seemed to consistently fascinate and intrigue my American students—knives, *suribachi*, and *otoshi-buta*.

Historically, Japanese knives come in four configurations—the long, sword-like *yanagiba* (柳刃, literally "willow blade"), the broad, squat *na-kiri bocho* (菜切り包丁, literally "vegetable-cutting" cleaver), the hefty, pointed *deba bocho* (出刃包丁, the "blade that protrudes"), and the dagger-like *kodeba bochō* (小出刃包丁, "small protruding blade"). Although similarly shaped knives are used in many cultures, one distinctive feature of traditional Japanese blades is their asymmetrical cutting edge—finely honed on one side while lightly filed and polished on the other; all cooks are presumed to be right-handed (indeed in Japan the only two professions in which left-handedness is perceived to be an advantage is in baseball, and playing a string instrument such as the violin). In the hands of a skilled sushi chef the long, very sharp *yanagiba* makes slicing sashimi seem a cinch. Likewise, the ease with which broad, gossamer thin sheets of radish, cucumber and carrots peel away from *na-kiri* knives (wielded by trained chefs, that is) makes most home cooks envious. Although no easy "sashimi slicer" has yet come to market, there are several types of *katsura muki ki* (かつらむき器), that enable near-novices to make beautiful broad peels.

* asymmetrically shaped = 非対称形 *hi-tei-sei* 4. 刃包丁 *bladewrapped knife* *bochō* * a cook = 厨師 *shokushi* * *chained to me loins* = *腰に縛る* *tsurau* * gossamer thin = 薄如 *subete* * *knowable world* = 世界 *sekai*

New
Feature

Use Your PC to Master Japanese and Chinese

Enjoy learning Asian languages with *Smart Characters for Students*™ word processor and vocabulary tutor. Unlike other word processors, Smart Characters combines reading, writing, translating, and vocabulary study tools to assist non-native speakers who may have only minimal foreign language skills. The result is an effective tool for word processing and foreign language study.

- Displays *furigana*, *bopomofo*, and *pinyin* in a variety of styles to help you pronounce unknown or forgotten characters.
- The built-in vocabulary tutor teaches *kanji* and *hanzi* rapidly and effectively so you can read without notes. Create your own lessons and contribute to or select from the User's Group library, including each month's vocabulary from *Mangajin* magazine.
- Use the word processor to display or create sophisticated interactive hypertext lessons to learn or teach technical topics such as grammar and usage.
- Write and print any character; over 7700 are included.
- Handy on-line hypertext references and dictionaries include English notes to speed reading and writing. Optional dictionaries may be added and instantly accessed. The optional radical and stroke dictionary makes a particularly handy rapid reading tool.
- Version 2.5 provides better typography, more dictionary options, and is easier to use. Just \$99.95. Call or write for a free brochure.



Aerofax Customer Service 8 Bellupac St., Arlington, Massachusetts 02174 800-676-4021



The Future of Information Management Requires Multi-Ungual Computing

Partial List of Japanese Products:

● Japanese PostScript Printers

Apple's Japanese Language Kit for System 7.1 日本語

FontWorks PostScript Fonts عربی

Adobe ATM & PostScript Fonts Espanol

Kanji PageMaker-J 4.0 עברית

FreeHand-3.1J & FreeHand-3.1A Русский

TurboWriter Japanese 2.0 & Shasta 中國語

SoloWriter Ελληνικά

TwinBridge Japanese for MS Windows 3.1 한국어

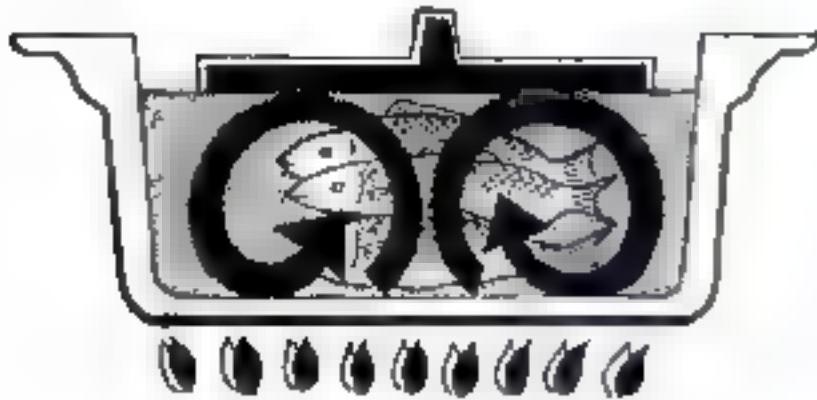
Microsoft Japanese Windows 3.1 中国語

JALM & KanjiMaster Ελληνικά

DOS-V 한국어

Pacific Rim Connections

1838 El Camino Real, Suite #109,
Burlingame, California 94010, USA
Tel: 1-(415) 697-0911
FAX: 1-(415) 697-9439



Otoshi-buta ("dropped lids") are used in the Japanese kitchen for boiling delicate or light-weight foods.

and thread-thin shreds.

When it comes to grinding, the traditional tool in Japan has been the *suribachi* (すり鉢, literally, the "grinding bowl"). Probably several thousand years old, the earliest picture that remains in Japanese archives of this important piece of kitchen equipment is a 14th century scroll in which a grooved, ceramic mortar and a thick, bumpy pestle (probably made from *sousho* (ソウホ, "prickly ash")) is seen in use. Ideal for grinding toasted sesame seeds to paste as well as mashing fish and meat mixtures, the *suribachi* is also the best tool for creaming butter and sugar. Western-style food processors (referred to as *fudo kutter* (ふどうカッター, "food cutter" in Japanese) have captured the interest of a few home cooks but, by and large, these foreign-inspired electric tools remain in professional kitchens.

Another interesting implement seen in the same 14th century scroll is the *atashi-buta*, or "dropped lid." This circular slice of wood with a ridge-like handle across its diameter does not rest on the rim of the pot, but rather sits directly on the simmering food. These lids, typically two centimeters smaller in diameter than the pots with which they are used, accomplish a variety of tasks. While keeping the top surface of the food moist, excess cooking liquid can evaporate, thus intensifying the flavor. When fish or delicate vegetables are poached or braised with the help of *otashi-buta*, they do not need to be turned or flipped since the cooking liquid bubbles against the lid to ensure even coloration and seasoning. Since *otashi-buta* are made from wood, they don't stick to the food the way a metal lid might. Finally, dropped lids are especially useful when boiling foods (such as corn on the cob or hot dogs) that tend to float to the top no matter how much, or how little, liquid there is. The weight of the wooden lid is sufficient to keep the food submerged, but not so heavy as to bruise it.

As may have been obvious from my erratic editorial schedule, I've recently resurfaced in Japan after a 13 year stint in New York. My next piece, however, will focus on an American phenomenon: Japanese breakfast menus in American hotels.

Correspondence to:

Elizabeth Andoh, c/o Mangajin,
PO Box 7119, Marietta, GA 30065-1119

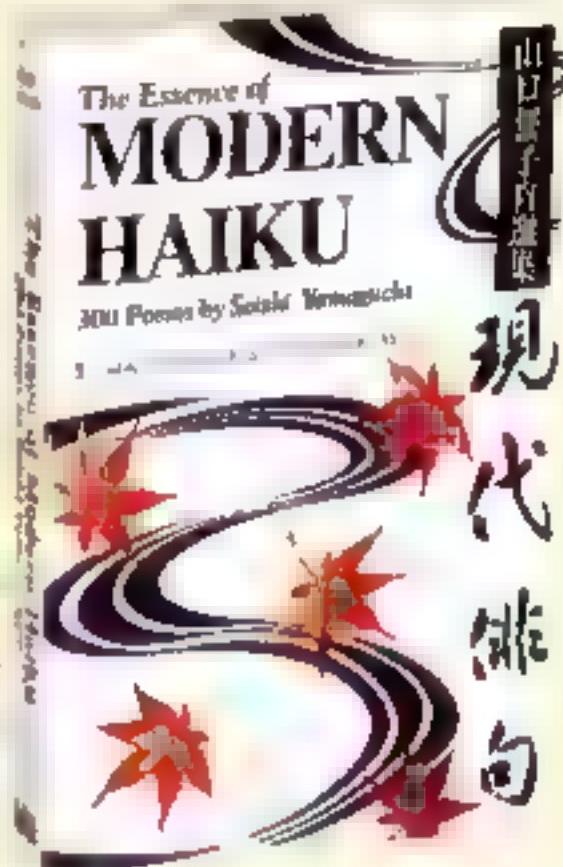
Haiku Translated in the MANGAJIN Style

300 Poems by Seishi Yamaguchi,
Japan's Master of Modern Haiku

This is the first large-scale translation of modern Japanese haiku to be published outside Japan.

Breaking free from centuries of poetry limited to nature themes, Seishi has modernized haiku while at the same time retaining the elegance of the classics.

Translated by K. Lorraine Takashi and Alfred H. Marks, *The Essence of Modern Haiku* is both a practical learning experience as well as an artistic milestone.



For Poetry lovers and students of Japanese alike:

Read online or...

**Higher than the clouds,
the white cranes communing
flying through the air**



— Seishi's original Japanese

— Romaji transliteration

— English translation

maintaining the classic 5-7-5 syllable pattern of the original

— Seishi's own notes

help readers see how a poem is constructed, enabling the aspiring haiku writer to see how a modern master thinks

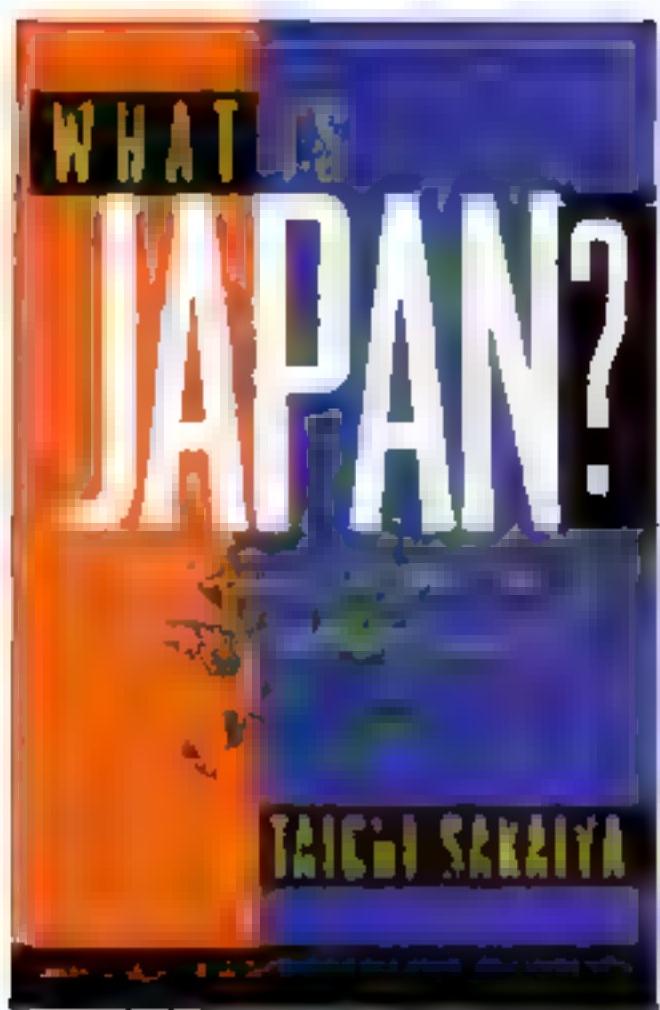
— Translator's notes
provide vocabulary as well as cultural and linguistic insights, adding new dimensions to the reader's Japanese reading

Available from Mangajin—

362 pages: \$24.95 Hardcover/\$19.95 Paperback
¥3000 in Japan. Call 1-800-552-3206 in the U.S.
or 03-3479-4434 in Japan.

Call to order your copy today!

*archives = 1" x 10" horizontal scroll * 2" x 12" vertical scroll
1 & 2" horizontal scroll * intensity = 1/2 to 1/4 (softer) * subtlety = 1/2
1/2 shizukana * erratic = 1/4 to 1/2 (interior) * sharp = 1/4 to 1/2



What is Japan?,
Sakaiya Taichi. New York.
Kodansha, 1992. 252
pages, \$25.00 (hardcover)

reviewed by

Richard Matthews

This is the latest in a long line of *Nihon-ron* 日本論 ("Theories About Japan") books. Concocting these theories is something of a national pastime in Japan, and this book provides the western reader with a good example of that manifestation of the Japanese psyche. Be forewarned, however, that Sakaiya's book is a combination of original insights, worn-out clichés, and pop anthropology—perhaps typical of the genre.

In these heated times, both Japanese and Americans badly need something that would answer this book's title question, without deteriorating into either a nationalist polemic or a specious defense. Taichi Sakaiya has attempted to produce just such a work—one that seeks not to accuse or to excuse, but simply to explain. At times, he succeeds. A former MITI man, he is candid about the role of government in the country's postwar recovery and rise. But he also makes very clear that government policies and actions are not the whole answer. "Modern Japanese politicians, bureaucrats and business leaders do not sit down together to craft national plans. They never have."

Sakaiya lays bare the "secrets" of Japanese management, showing how they contributed to the excellence in mass-production manufacturing that he says is the main reason for Japan's meteoric rise. But, he also explains why Japanese management techniques can lead to stultifying inefficiencies in other fields. His account of the government's historic role in helping farmers is a persuasive explanation for the noted deference of modern Japanese to government and other authority. His account of the evolution of *bonne* and *tatemae* as essential elements of official power is nearly brilliant.

But the soul of the book is Sakaiya's intention to paint a coherent portrait of a people following an inexorable path of culture, hewn from their particular experiences and circumstances. Here, he is much less successful than a reader might wish.

His first problem is the frequent use of clichéd assertions that almost everyone has heard and that, in some cases, arguably aren't even true. He contends for example that the education system "eliminates all pleasure from school life." As tough as Japanese schools are, no one who has ever visited them could honestly purvey such hyperbole. As evidence of Japan's equitable distribution of wealth, he insists the country has no beggars. "They do not exist." This is at best a mild deception. Tokyo's train stations are filled at night with homeless vagrants, although it is true that they do not beg passersby for money.

Worse, perhaps, are the inconsistencies and contradictions that arise within Sakaiya's own arguments. Sometimes they are trivial: he argues that culture has caused the Japanese to shun materialism and to prefer simplicity, yet elsewhere he says Nara-era people were fond of ostentation, and those of the Warring States period were materialistic.

Other contradictions are more serious. The core of his explanations for Japanese behaviors is his apparent belief that culture, once formed, is immutable and very nearly all powerful, controlling everything people think and do. He takes the reader back to the 700s and beyond to explain behaviors of the 1990s. Yet, after having described Japan's well-known lifetime employment and company loyalty as the product of long tradition, he later discusses the "casual labor" system of industrial workers of the prewar years. "In the thirties Japan had the highest rates of labor turnover in the world. Employees were fired regularly and had no legal protections." This is clearly a radical change in societal values and behavior, yet he apparently does not feel that it attacks his underlying argument.

Sakaiya cannot resist repeating many of the ritual incantations that everyone makes regarding the origins of Japanese culture—it is an isolated country, its customs were formed by rice-growing etc. He goes further than most in trying to give evidence to support these notions, but is not always wholly convincing.

His long excursion into "pop" cultural anthropology and armchair sociology often produces some rather unconvincing theories. According to Sakaiya, the

* nation = 1. * culture = 2. * tradition = 3. * ritual = 4. * language = 5. * history = 6. * government = 7. * society = 8. * family = 9. * religion = 10. * education = 11. * art = 12. * technology = 13. * science = 14. * politics = 15. * economy = 16. * war = 17. * sports = 18. * sports = 19. * government = 20. * culture = 21. * language = 22. * history = 23. * tradition = 24. * ritual = 25. * family = 26. * education = 27. * society = 28. * religion = 29. * government = 30. * politics = 31. * economy = 32. * war = 33. * sports = 34. * sports = 35. * government = 36. * culture = 37. * language = 38. * history = 39. * tradition = 40. * ritual = 41. * family = 42. * education = 43. * society = 44. * religion = 45. * government = 46. * politics = 47. * economy = 48. * war = 49. * sports = 50. * sports = 51. * government = 52. * culture = 53. * language = 54. * history = 55. * tradition = 56. * ritual = 57. * family = 58. * education = 59. * society = 60. * religion = 61. * government = 62. * politics = 63. * economy = 64. * war = 65. * sports = 66. * sports = 67. * government = 68. * culture = 69. * language = 70. * history = 71. * tradition = 72. * ritual = 73. * family = 74. * education = 75. * society = 76. * religion = 77. * government = 78. * politics = 79. * economy = 80. * war = 81. * sports = 82. * sports = 83. * government = 84. * culture = 85. * language = 86. * history = 87. * tradition = 88. * ritual = 89. * family = 90. * education = 91. * society = 92. * religion = 93. * government = 94. * politics = 95. * economy = 96. * war = 97. * sports = 98. * sports = 99. * government = 100. * culture = 101. * language = 102. * history = 103. * tradition = 104. * ritual = 105. * family = 106. * education = 107. * society = 108. * religion = 109. * government = 110. * politics = 111. * economy = 112. * war = 113. * sports = 114. * sports = 115. * government = 116. * culture = 117. * language = 118. * history = 119. * tradition = 120. * ritual = 121. * family = 122. * education = 123. * society = 124. * religion = 125. * government = 126. * politics = 127. * economy = 128. * war = 129. * sports = 130. * sports = 131. * government = 132. * culture = 133. * language = 134. * history = 135. * tradition = 136. * ritual = 137. * family = 138. * education = 139. * society = 140. * religion = 141. * government = 142. * politics = 143. * economy = 144. * war = 145. * sports = 146. * sports = 147. * government = 148. * culture = 149. * language = 150. * history = 151. * tradition = 152. * ritual = 153. * family = 154. * education = 155. * society = 156. * religion = 157. * government = 158. * politics = 159. * economy = 160. * war = 161. * sports = 162. * sports = 163. * government = 164. * culture = 165. * language = 166. * history = 167. * tradition = 168. * ritual = 169. * family = 170. * education = 171. * society = 172. * religion = 173. * government = 174. * politics = 175. * economy = 176. * war = 177. * sports = 178. * sports = 179. * government = 180. * culture = 181. * language = 182. * history = 183. * tradition = 184. * ritual = 185. * family = 186. * education = 187. * society = 188. * religion = 189. * government = 190. * politics = 191. * economy = 192. * war = 193. * sports = 194. * sports = 195. * government = 196. * culture = 197. * language = 198. * history = 199. * tradition = 200. * ritual = 201. * family = 202. * education = 203. * society = 204. * religion = 205. * government = 206. * politics = 207. * economy = 208. * war = 209. * sports = 210. * sports = 211. * government = 212. * culture = 213. * language = 214. * history = 215. * tradition = 216. * ritual = 217. * family = 218. * education = 219. * society = 220. * religion = 221. * government = 222. * politics = 223. * economy = 224. * war = 225. * sports = 226. * sports = 227. * government = 228. * culture = 229. * language = 230. * history = 231. * tradition = 232. * ritual = 233. * family = 234. * education = 235. * society = 236. * religion = 237. * government = 238. * politics = 239. * economy = 240. * war = 241. * sports = 242. * sports = 243. * government = 244. * culture = 245. * language = 246. * history = 247. * tradition = 248. * ritual = 249. * family = 250. * education = 251. * society = 252. * religion = 253. * government = 254. * politics = 255. * economy = 256. * war = 257. * sports = 258. * sports = 259. * government = 260. * culture = 261. * language = 262. * history = 263. * tradition = 264. * ritual = 265. * family = 266. * education = 267. * society = 268. * religion = 269. * government = 270. * politics = 271. * economy = 272. * war = 273. * sports = 274. * sports = 275. * government = 276. * culture = 277. * language = 278. * history = 279. * tradition = 280. * ritual = 281. * family = 282. * education = 283. * society = 284. * religion = 285. * government = 286. * politics = 287. * economy = 288. * war = 289. * sports = 290. * sports = 291. * government = 292. * culture = 293. * language = 294. * history = 295. * tradition = 296. * ritual = 297. * family = 298. * education = 299. * society = 300. * religion = 301. * government = 302. * politics = 303. * economy = 304. * war = 305. * sports = 306. * sports = 307. * government = 308. * culture = 309. * language = 310. * history = 311. * tradition = 312. * ritual = 313. * family = 314. * education = 315. * society = 316. * religion = 317. * government = 318. * politics = 319. * economy = 320. * war = 321. * sports = 322. * sports = 323. * government = 324. * culture = 325. * language = 326. * history = 327. * tradition = 328. * ritual = 329. * family = 330. * education = 331. * society = 332. * religion = 333. * government = 334. * politics = 335. * economy = 336. * war = 337. * sports = 338. * sports = 339. * government = 340. * culture = 341. * language = 342. * history = 343. * tradition = 344. * ritual = 345. * family = 346. * education = 347. * society = 348. * religion = 349. * government = 350. * politics = 351. * economy = 352. * war = 353. * sports = 354. * sports = 355. * government = 356. * culture = 357. * language = 358. * history = 359. * tradition = 360. * ritual = 361. * family = 362. * education = 363. * society = 364. * religion = 365. * government = 366. * politics = 367. * economy = 368. * war = 369. * sports = 370. * sports = 371. * government = 372. * culture = 373. * language = 374. * history = 375. * tradition = 376. * ritual = 377. * family = 378. * education = 379. * society = 380. * religion = 381. * government = 382. * politics = 383. * economy = 384. * war = 385. * sports = 386. * sports = 387. * government = 388. * culture = 389. * language = 390. * history = 391. * tradition = 392. * ritual = 393. * family = 394. * education = 395. * society = 396. * religion = 397. * government = 398. * politics = 399. * economy = 400. * war = 401. * sports = 402. * sports = 403. * government = 404. * culture = 405. * language = 406. * history = 407. * tradition = 408. * ritual = 409. * family = 410. * education = 411. * society = 412. * religion = 413. * government = 414. * politics = 415. * economy = 416. * war = 417. * sports = 418. * sports = 419. * government = 420. * culture = 421. * language = 422. * history = 423. * tradition = 424. * ritual = 425. * family = 426. * education = 427. * society = 428. * religion = 429. * government = 430. * politics = 431. * economy = 432. * war = 433. * sports = 434. * sports = 435. * government = 436. * culture = 437. * language = 438. * history = 439. * tradition = 440. * ritual = 441. * family = 442. * education = 443. * society = 444. * religion = 445. * government = 446. * politics = 447. * economy = 448. * war = 449. * sports = 450. * sports = 451. * government = 452. * culture = 453. * language = 454. * history = 455. * tradition = 456. * ritual = 457. * family = 458. * education = 459. * society = 460. * religion = 461. * government = 462. * politics = 463. * economy = 464. * war = 465. * sports = 466. * sports = 467. * government = 468. * culture = 469. * language = 470. * history = 471. * tradition = 472. * ritual = 473. * family = 474. * education = 475. * society = 476. * religion = 477. * government = 478. * politics = 479. * economy = 480. * war = 481. * sports = 482. * sports = 483. * government = 484. * culture = 485. * language = 486. * history = 487. * tradition = 488. * ritual = 489. * family = 490. * education = 491. * society = 492. * religion = 493. * government = 494. * politics = 495. * economy = 496. * war = 497. * sports = 498. * sports = 499. * government = 500. * culture = 501. * language = 502. * history = 503. * tradition = 504. * ritual = 505. * family = 506. * education = 507. * society = 508. * religion = 509. * government = 510. * politics = 511. * economy = 512. * war = 513. * sports = 514. * sports = 515. * government = 516. * culture = 517. * language = 518. * history = 519. * tradition = 520. * ritual = 521. * family = 522. * education = 523. * society = 524. * religion = 525. * government = 526. * politics = 527. * economy = 528. * war = 529. * sports = 530. * sports = 531. * government = 532. * culture = 533. * language = 534. * history = 535. * tradition = 536. * ritual = 537. * family = 538. * education = 539. * society = 540. * religion = 541. * government = 542. * politics = 543. * economy = 544. * war = 545. * sports = 546. * sports = 547. * government = 548. * culture = 549. * language = 550. * history = 551. * tradition = 552. * ritual = 553. * family = 554. * education = 555. * society = 556. * religion = 557. * government = 558. * politics = 559. * economy = 560. * war = 561. * sports = 562. * sports = 563. * government = 564. * culture = 565. * language = 566. * history = 567. * tradition = 568. * ritual = 569. * family = 570. * education = 571. * society = 572. * religion = 573. * government = 574. * politics = 575. * economy = 576. * war = 577. * sports = 578. * sports = 579. * government = 580. * culture = 581. * language = 582. * history = 583. * tradition = 584. * ritual = 585. * family = 586. * education = 587. * society = 588. * religion = 589. * government = 590. * politics = 591. * economy = 592. * war = 593. * sports = 594. * sports = 595. * government = 596. * culture = 597. * language = 598. * history = 599. * tradition = 600. * ritual = 601. * family = 602. * education = 603. * society = 604. * religion = 605. * government = 606. * politics = 607. * economy = 608. * war = 609. * sports = 610. * sports = 611. * government = 612. * culture = 613. * language = 614. * history = 615. * tradition = 616. * ritual = 617. * family = 618. * education = 619. * society = 620. * religion = 621. * government = 622. * politics = 623. * economy = 624. * war = 625. * sports = 626. * sports = 627. * government = 628. * culture = 629. * language = 630. * history = 631. * tradition = 632. * ritual = 633. * family = 634. * education = 635. * society = 636. * religion = 637. * government = 638. * politics = 639. * economy = 640. * war = 641. * sports = 642. * sports = 643. * government = 644. * culture = 645. * language = 646. * history = 647. * tradition = 648. * ritual = 649. * family = 650. * education = 651. * society = 652. * religion = 653. * government = 654. * politics = 655. * economy = 656. * war = 657. * sports = 658. * sports = 659. * government = 660. * culture = 661. * language = 662. * history = 663. * tradition = 664. * ritual = 665. * family = 666. * education = 667. * society = 668. * religion = 669. * government = 670. * politics = 671. * economy = 672. * war = 673. * sports = 674. * sports = 675. * government = 676. * culture = 677. * language = 678. * history = 679. * tradition = 680. * ritual = 681. * family = 682. * education = 683. * society = 684. * religion = 685. * government = 686. * politics = 687. * economy = 688. * war = 689. * sports = 690. * sports = 691. * government = 692. * culture = 693. * language = 694. * history = 695. * tradition = 696. * ritual = 697. * family = 698. * education = 699. * society = 700. * religion = 701. * government = 702. * politics = 703. * economy = 704. * war = 705. * sports = 706. * sports = 707. * government = 708. * culture = 709. * language = 710. * history = 711. * tradition = 712. * ritual = 713. * family = 714. * education = 715. * society = 716. * religion = 717. * government = 718. * politics = 719. * economy = 720. * war = 721. * sports = 722. * sports = 723. * government = 724. * culture = 725. * language = 726. * history = 727. * tradition = 728. * ritual = 729. * family = 730. * education = 731. * society = 732. * religion = 733. * government = 734. * politics = 735. * economy = 736. * war = 737. * sports = 738. * sports = 739. * government = 740. * culture = 741. * language = 742. * history = 743. * tradition = 744. * ritual = 745. * family = 746. * education = 747. * society = 748. * religion = 749. * government = 750. * politics = 751. * economy = 752. * war = 753. * sports = 754. * sports = 755. * government = 756. * culture = 757. * language = 758. * history = 759. * tradition = 760. * ritual = 761. * family = 762. * education = 763. * society = 764. * religion = 765. * government = 766. * politics = 767. * economy = 768. * war = 769. * sports = 770. * sports = 771. * government = 772. * culture = 773. * language = 774. * history = 775. * tradition = 776. * ritual = 777. * family = 778. * education = 779. * society = 780. * religion = 781. * government = 782. * politics = 783. * economy = 784. * war = 785. * sports = 786. * sports = 787. * government = 788. * culture = 789. * language = 790. * history = 791. * tradition = 792. * ritual = 793. * family = 794. * education = 795. * society = 796. * religion = 797. * government = 798. * politics = 799. * economy = 800. * war = 801. * sports = 802. * sports = 803. * government = 804. * culture = 805. * language = 806. * history = 807. * tradition = 808. * ritual = 809. * family = 810. * education = 811. * society = 812. * religion =

Japanese never domesticated horses or other animals, so they never developed a feel for dominating human beings; thus there was no slavery. Yet surely the feudal structure of ancient Japan required a significant ability to "dominate" people; this was a country, after all, in which members of the samurai class had the legal right to strike down any peasant who offended them in any way.

Sakaiya misses the mark particularly widely when he gets into religious issues. His long discourse on the Japanese willingness to believe in multiple religions shows that he doesn't truly grasp the meaning of "belief" for other peoples.

Related to this questionable understanding of religious thought is the assertion that medieval scientists were often burned at the stake as witches because they wanted to increase material wealth. Apparently, Sakaiya not only doesn't understand why the church went to such extremes to protect its dogma, he can't appreciate the motivation of the scientist

to find truth for its own sake. This may help (inadvertently) to explain the lack of creativity among Japanese that he decries elsewhere.

One of the most interesting aspects of Japanese behavior that Sakaiya discusses is, unfortunately, only briefly mentioned and then left largely unexplained. "For Japanese to leave the soil and organizations of Japan and reside overseas is to cease to be a Japanese," he writes. People from most countries can mingle easily with those of other cultures, adopt some habits or styles, and still retain their identities—but Japanese, he says, cannot.

The easy explanation, which Sakaiya offers, is the old one about Japan having been isolated for so many centuries. Yet it has been 140 years since Perry's Black Ships forced the country open, and every Japanese living today has had considerable opportunity for exposure to and contact with the rest of the world. That opportunity, the author admits, has been largely passed up.

This seeming inability to be comfortable with outsiders may be one way in which Japanese people are truly "unique," and it is disappointing that Sakaiya stopped where he did. This book goes a long way toward laying the foundation for a genuinely probing inquiry into this phenomenon, but in the end doesn't attempt it. It's a rude habit of reviewers to complain that an author should have written another book, but somebody still needs to write that one.

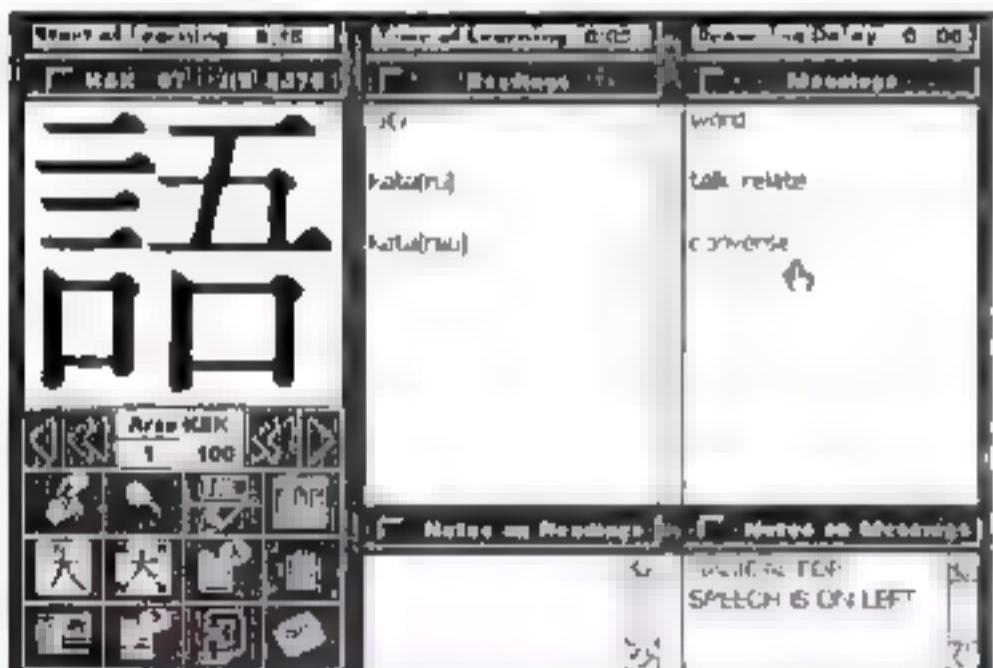
Still, it must be said that the book Sakaiya did write is fascinating in parts, if finally flawed. Its accounts of history and its analysis of the social, geographic and psychological factors that shaped Japanese culture are interesting, and potentially useful to the reader who can spot the contradictions and the outlandish exceptions.

Richard Matthews serves on the editorial board of the *Atlanta Journal*.

* dogma = $\frac{1}{2} X$ doggy + inadvertently + 0.1 - 1.0
** barkum = $\frac{1}{2} X$ bark + 0.15 + 0.2 * barkum + 0.05

• dogma minus barkum/barkum + barked = 0.05
• barkum = 0.15 + 0.2 * barkum + 0.05

• dogma = 0.05



Contains every character in daily use, with pronunciations, meanings, compounds, stroke orders, self-tester, and flashcard printer

MacSUNRISE Release 2.0

Now, get all 2,000 kanji on screen! Great for review and testing!

Are you serious about learning Japanese? Get MacSUNRISE Script, the most flexible and comprehensive kanji program available. It includes readings, meanings, compounds, recorded pronunciations, note windows, stroke orders, a browser, a quiz button, a kanji finder, and a flashcard printer, plus an easy-to-use customizer for creating "kanji sets" in any order or combination. Works on Macs with HyperCard 2+. Send \$5 for a demo disk (applies to purchase). Prices: 100 kanji, \$99 • 500 kanji, \$249 • 2,000 kanji, \$499. Site licensing available. Credit cards and purchase orders gladly accepted.

MacSUNRISE Script

by Wolfgang Hadamitzky

- Contains all the hiragana and katakana
- Uses a unique grapheme search screen
- Creates customized "kanji sets"

For a free brochure or further information, contact

STONE BRIDGE PRESS, P.O. BOX 8208, BERKELEY CA

1707 • TEL 800 947 7271 • FAX 510 524 8711

USE OUR NEW TOLL-FREE NUMBER:



Hanko in the business world

A long-running television show called "Mito Komon," a period drama, is about an elderly man travelling throughout Japan with two companions. Many incidents occur on their way: a girl is kidnapped, or an honest, hard-working family is swindled. Mito Komon helps the poor and innocent. Each week's climax involves the villain's discovery of the true identity of this unassuming old gentleman. Holding up an *Ejiri inrō*, a compact medicine box bearing the "double hollyhock" crest of the Tokugawa family, one of the companions makes a thunderous proclamation: "Who do you think this man is? This is vice-shogun Mitsukuni Tokugawa, you impudent fool! Have respect if you fear for your life!"

The chaos comes to a halt, the villain, victim, and everybody else fall to the ground, prostrating like spiders—so overwhelming is the symbol on the retired warrior's medicine case. Relishing another victory, Mito Komon laughs while his retainers gape with delight at their master's greatness.

Nowadays no one prostrates himself, but the corporate seal imprint of a major company inspires as much respect as Mito Komon's box of medicine.

The role of the corporate seal

The *shamer-in* or *kaisha-in* is a "company seal"—it is categorized as a *hojin-in* since it represents a *hojin* (corporation). It is larger than seals for individuals and is often black and square. Corporate seal impressions have a weighty image. This is especially true of corporations which have taken over whole cities or towns. There's an expression for these corporate towns. 企業城 *kogyōjōkamachi* (*kogyō* = industry or corporation; *jōkamachi* = castle town, a feudal lord's fief) The car manufacturer Toyota, situated in Toyota City of Aichi Prefecture, is a prime example. The seal for such a company is even more awe-inspiring than that of provincial barons or feudal lords of the past.

The *daihyōsha-in* is the seal of the company or organization representative, and needs to be registered. This seal is to corporations what *jitsu-in* is to individuals. The company seal is square, but the *daihyōsha-in* in contrast is round. It is customary for the name of the company to be engraved around the periphery and, in the center, the title of 代表取締役 *daihyō tonishimariyaku* ("head director

and representative" for a company) and the person's name

Another handy seal

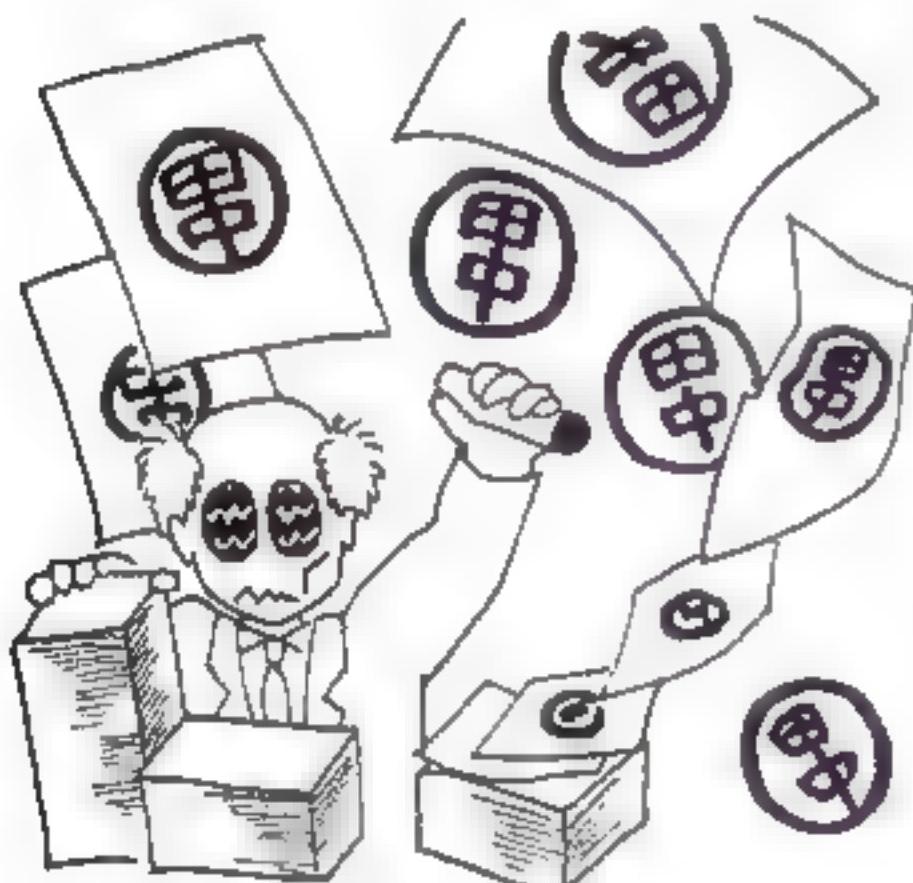
Another important kind of seal used in a business setting is the *wari-in*. Two pieces of paper (such as copies of a contract *keryakusho*) are placed side-by-side, and the *wari-in* is stamped at the joining of the pages. Half of the image appears on both pieces of paper, proving that they were stamped at the same time. This is called a "tally impression." Two persons who enter into a contract can later confirm the authenticity of their documents by the mark of this seal, which is also called *kar-in*. The seal is made in an elongated oval shape for convenience.

Stamping the day away

The Japanese stamp *inkan* all day long. The vibrations of all this stamping are like the heartbeats of the Japan islands—almost an earthquake. The higher one climbs up the corporate ladder, the more time he or she spends stamping papers. It is common to jokingly refer to a manager as a "paper-stamper." The great writer Mon Ogai described his experience with seals aptly

行くをただくべと印を押す

"Spring goes away while stamping flap-flap."



by Sawone Fumitoshi

ユーロセンターズ ジャパン
EUROCENTRES JAPAN



金沢で日本語と日本文化

Eurocentres courses receive the generous support and close cooperation of the Ishikawa Prefectural Board of Education.

The programme provides opportunities to experience Japanese culture, history and tradition along with intensive language instruction.

Optional programmes include calligraphy, zen practice, industrial/cultural visits and weekend excursions. To name a few, learn Japanese ways of life while staying with a Japanese family.

Eurocentre Kanazawa is a small cosmopolitan world with participants from many countries. Together they learn the Japanese language and culture, and also about each other.

A course unit lasts 4 weeks. More than one may be taken at a time.

Eurocentres is a non-profit foundation devoted to the teaching of languages to adults. We teach English, French, Italian, Spanish, German, Russian and Japanese in the countries where it is spoken.

For a brochure please write to:

EUROCENTRES

ユーロセンターズジャパン
EUROCENTRES JAPAN

東京都千代田区神田駿河台2-12 深井ビル4F
Fukai Building 4F 2-12 Kanda Surugadai
Chiyoda-ku, Tokyo 101
Phone (03)3295-5441 Fax (03)3295-5443

Software • Special

(continued from page 15)

—PC—

KanjiTalk 6.0.7
Allows use of KanjiTalk 6.0.7 under English System 7.0. Requires: 4MB RAM; KanjiTalk 6.0.7. Source: C&T \$225.

SweetJAM 7.1

Provides Japanese input and output for English-language applications, without KanjiTalk or JLK. System 7/7.1 and TrueType font compatible, includes two Japanese TrueType fonts. Requires: 160K RAM, 2MB hard disk space. Sources: PRC, C&T, QTC \$349.

—PC—

EW-FAX

Fax interface and convention utility for EW+ enables users to send Japanese (Shift-JIS) and/or English text via Intel SatinFAXion-compatible fax modems. Requires: IBM AT, PS/2 compatible computer with 384K conventional memory; 1MB hard disk space; DOS 3.0 or later, EW+, Intel SatinFAXion-compatible fax modem. Source: PRC \$250.

TwinBridge

Japanese front end processor for US versions of MS Windows 3.0 and 3.1. Basic Edition includes bitmap fonts. Professional Edition includes scalable outline fonts. Requires: IBM AT compatible computer, VGA display, MS Windows 3.0 or later; 1MB RAM and 1MB hard disk space for Basic Edition, 2MB RAM

and 6 MB hard disk space for Professional Edition; Windows-compatible printer. Sources: Basic Edition—PRC, C&T, CLR, PC Express \$299; Professional Edition: \$599. Note: TwinBridge 3.2, shipping in October 1993, will add many new features.

—PC—

Front end processor required to use Japanese applications under MS Windows 3.1J. Available separately (May also be bundled with MS Windows 3.1J, or Windows applications, consult dealer). Source: C&T \$180.

ILLUSTRATION

—Mac—

—Mac—

Call for info. Source: SS \$295

—Mac—

Japanese version of the well-known application. Requires: Mac II or higher, 4MB RAM; JLK or KanjiTalk 6.07 or higher. Sources: CCIC: \$870; SS, SK95; PRC: \$495; QTC \$1,100.

Adobe Photoshop 2.01 J

Japanese version of the scanning and photo manipulation application. Requires: 8MB RAM, 20-40MB hard disk space recommended; JLK or KanjiTalk 6.07 or higher. Sources:

CCIC \$1,100; SS, PRC \$1,195; QTC \$1,295

Adobe Premier 2.0 J

Digital video creation tool for editing off-line video. Requires: Mac II or higher; 4MB RAM; 10MB hard disk space; KanjiTalk 6.06 or later; Quickdraw version 1.2 or later. Sources: CCIC \$850; SS, SK95

—Mac—

Japanese version of the popular LS application. Requires: Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07 or higher. Sources: CCIC \$895; SS, PRC \$975; QTC \$995

—Mac—

Japanese version. Requires: Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07 or higher. Sources: PRC \$649.

Claris MacDraw Pro 1.5 J

Japanese version of business graphics software. Requires: 4MB RAM (\$1MB required when using KanjiTalk 7); KanjiTalk 6.07 or later. Sources: CCIC \$610; SS \$649.

—Mac—

Japanese version; includes 30 customizable pattern and fill patterns. Requires: Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07+. Sources: CCIC \$390; SS \$285; PRC \$225.

Denaka Canvas 3.06 J

Complete graphics environment combining pixel manipulation with Bezier-curve control. Supports typographical effects for Roman or

TwinBridge ツインブリッジ
Breaks The Language Barrier

Chinese & Japanese made easy!

Rexcess

CHARACTER LANGUAGE RESOURCES

For more information, contact:
Tel (401) 547-1461 Fax (401) 547-2079 Web www.twinbridge.com

Japanese fonts. Requires: Mac II or higher; 4MB RAM; JIK or KanjiTalk 6.07+. Sources: SS, PRC, QTC \$575

Beneba UltraPaint 1.0J

Entry level graphics program. Requires: 2MB RAM; Mac II or higher; 4MB RAM; JIK or KanjiTalk 6.07+. Source: SS, \$325

—PC—



(Call for info.) Source: QTC \$680.

Nanga Clip Art

Japanese calligraphy and symbols for New Year cards. Includes TIFF, CGM, and YAL format clip art. Requires: IBM PC compatible computer; English or Japanese illustration program. Source: PRC \$75

MACHINE TRANSLATION & DICTIONARIES

—Mac—

Ambassador

Letter-writing program which uses templates to create "parallel" documents in English and Japanese. Does not translate existing documents, but allows quick document creation for basic business communication. Requires: Mac Plus or better computer; 2MB RAM; JIK or KanjiTalk 6.05+. Source: CCIC \$290; SS, QTC, Language Engineering Corp. \$295

Auto Translator

Translation tool to assist human translation. Translates Japanese text files into Smart Characters documents annotated with pronunciation and glosses to facilitate understanding. Includes user-editable dictionary. Requires 640K RAM; 2MB hard disk space; Smart Characters for Students. Source: Apropos Software \$279

Logo Walk E to J

Machine translation program using syntactic transfer method with semantic processing and context-free phrase structure grammar. Includes over 415,000 entries in main dictionary and 19 technical dictionaries. Requires: 8MB RAM (16MB recommended); 4MB hard disk space (up to 50 MB with all 19 technical dictionaries); DOS/V 5.0; Windows 3.1. Sources: SS, Language Engineering Corp. \$1,995; QTC \$2,100

Mackajien 1.0

Japanese to Japanese dictionary—the computer version of Japan's standard reference book, *Iwanami Kōjien*. Contains 200,000 words and 2,000 graphics. Requires: Mac Plus or higher; CD-ROM drive. Sources: PRC, C&T \$499

—CD-ROM—

Japanese to English dictionary desk accessory. Includes user-editable dictionary, and customizable dictionary sets. Main dictionary includes 45,000 entries. Requires: 2MB

RAM; JIK or KanjiTalk 2.0+. Sources: PRC, C&T, QTC \$349

iSTONE 2.0

English to Japanese version of iD (above). Main dictionary includes 46,000 entries. Requires: 2MB RAM; JIK or KanjiTalk 2.0+. Sources: PRC, C&T, QTC \$349

Shasta Dictionary E to J

English to Japanese dictionary containing 100,000 Japanese definitions for 40,000 English words. Allows creation of custom dictionaries. Requires: 4MB RAM; 65 MB hard disk space; JIK or KanjiTalk 6.07+. Source: SS \$195

The Translator 2.0

English to Japanese translation program capable of translating up to 20,000 words per hour. Dictionary contains 57,000 words; multiple user dictionaries can be created. Requires: Mac SE 90 or higher; 4MB RAM; 20 MB hard disk space; JIK or KanjiTalk 2.0+. Sources: PRC, C&T, QTC \$1,195

The Translator Mini-Translator

Scaled-down version of The Translator runs on low-end Macintosh. 25,000-word dictionary. Requires: Mac Plus or higher; 2MB RAM; JIK or KanjiTalk 2.0+. Sources: PRC, C&T, QTC \$595

The Translator Technical Term Dictionary

Dictionary of 35,000 computer related technical terms to supplement The Translator's dictionary. Requires: The Translator (will not run on Mini-Translator). Sources: PRC, QTC \$199

WordHunter

Collection of 12 Japanese and Japanese/English dictionaries on CD-ROM. Requires (Call for info.) Source: QTC \$599

—PC—

Smart Writer

Converts basic English sentences into Japanese, or directly input or edit in Japanese. Includes standard word processor features. Requires: VGA display; 640K RAM; 2MB hard disk space; DOS 2.11 or later, expansion slot for internal circuit board. Source: PRC, C&T, EJ Bilingual \$1,200. (Reviewed in MAM, Vol. 8, #1)

EZ Japanese Reader

Provides phonetic readings for kanji and places English meanings after key words in Japanese text documents. Requires: VGA display; 640K RAM; 3MB hard disk space; DOS 3.1+ Sources: PRC, C&T, EJ Bilingual \$700 (with Kanjiboard), \$300 (without Kanjiboard)

EZ Japanese Speaker

Provides pronunciation of Japanese text (*hiragana* and *katakana*) documents via Sound Adapter connected to parallel printer port. Requires: VGA display; 640K RAM; 500K hard disk space; DOS 3.3 or later; Kanjiboard, headphones. Sources: PRC, C&T, EJ Bilingual \$125.

Continued on following page



OTHER APPLICATIONS**Mac****Aldus Persuasion 2.1-J**

Japanese version of presentation graphics program. Requires: Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07+. Sources: CCIC \$720; SS \$795; PRC, QTC \$749.

Claris FileMaster Pro-J 1.0 v2

Japanese version of database management program. Requires: Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07+. Sources: CCIC \$645; SS, PRC: \$699.

Claris MacProject II v2.1-J

Japanese version of project management application. Requires: 4MB RAM, KanjiTalk 6.07+. Sources: CCIC \$775; SS \$799.

Claris Works

Japanese version of the integrated package—word processor, spreadsheet, graphics, database and communication. Requires: Mac Plus or higher; 4MB RAM; KanjiTalk 6.07+. Sources: CCIC \$575; SS: \$595.

Deltagraph Pro 2.0-J

Graphics application for engineering, scientific, and business graphics. Requires: Mac Plus or higher; 4MB RAM or KanjiTalk 6.07+. Source: SS: \$375.

HyperCard 2.0-J

Japanese version of the scripting language. Accepts English or Japanese text, graphic, video, and sound objects. Requires: 2MB hard disk space; JLK or KanjiTalk Sources: CCIC \$130; SS, PRC: \$144.

Macromedia Sound Edit Pro-J

(Call dealer for info.) Source: SS: \$345

Macromedia Sound System Pro-J

(Call dealer for info.) Source: SS: \$395

Macromind Accelerator 1.3.0

Allows users to compile video movies from computer animations and digital video clips. Requires: (Call dealer for info.) Source: SS

Macromind Director 3.1.x-J

Tools for creating professional media presentations, animations, and interactive video. Requires: (Call for info.) Source: SS: \$1,795

Macromind Multimedia

Allows editing of animations, video presentations, and other multimedia compilations. Requires: (Call dealer for info.) Source: SS

Macromind Thesis-B-J

(Call dealer for info.) Source: SS: \$2,195

MediaTracks-J

Network training software which allows users to create, edit, and play Macintosh screen activities. (Call dealer for info.) Source: SS

Microsoft Excel 4.0J

Japanese version of the US spreadsheet application; many Japanese-specific functions added. Requires: Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07+. Sources: CCIC \$520; SS: \$599; PRC: \$655; QTC: \$649.

Microsoft Mail J 2.4 Server

(Call dealer for info.) Source: SS: \$695.

Microsoft Mail J 2.3 Workstation

(Call dealer for info.) Source: SS: \$2,599

PC**Lotus 1-2-3 J for DOS/V**

Japanese version of the spreadsheet application. All menus in English; Japanese font names in Japanese. Optimized for Japanese operation. Requires: 2MB RAM; DOS/V 5.0 or later. Sources: PRC, QTC: \$340.

Lotus 1-2-3 J for Windows

Japanese Windows version of the spreadsheet application. Menus and help are in Japanese. Requires: 4MB RAM, DOS/V 4.0+, Windows 3.0/3.1. Sources: PRC, QTC: \$390.

Microsoft C/C++ 7.0A 3G DOS/V

Microsoft C/C++ development system. (Call for info.) Sources: SS, PSP: \$395.

MES Excel for Windows 4.0J

Microsoft's Japanese version of the Windows spreadsheet. Requires: 4MB RAM; 10MB hard disk.

(continued on page 94)

"NJStar demonstrates itself to be the most usable Japanese word processor for DOS..."

At \$50 it's an excellent buy for anyone with a PC and an interest in Japanese."

—Douglas Horn, *Mangajin Magazine*

南
極
星



- User friendly interface with pull-down menu and mouse support, easy to use
- Easiest inputs of Japanese Kana, Hiragana, and Katakana via Romap
- Automatic Romaji to Kana/Kanji lookup with user definable dictionary
- Ability to read Kana and give Japanese pronunciation and English explanation
- Configurable key strokes, screen color, screen help, and many other parameters
- Rich editing functions: block operations, macros, search/replace and multi-file editing

NJSTAR Japanese V2.1, 1.5M, \$50

- Supports EGA 19 lines, VGA 25 lines and Super-VGA 30s line Japanese display
- Supports most dot matrix printers, Inkjet, and HP, Canon and Postscript laser printers
- Supports JIS standard, read/write EUC JIS, New-JIS, Qld-JIS, NEC JIS and Shift JIS
- Generates PCX files for FAX transmission or for importing to desktop publishing software
- It does not require Japanese DOS, and it works under Windows as a DOS application
- Chinese version is available with same user interface and 21 Chinese input methods

To order please include \$10 per copy for international shipping and handling. Shareware versions are also available for \$10 per copy. Please send your personal US dollar check or US dollar bank check to:

Hongbo Data Systems • PO Box 866 • Kensington NSW 2033, Australia
Telephone/Fax: +61-2-399-9876

本通科学技術用語漢字版

Basic Technical Japanese for Scientists & Engineers

A Reader of Science, Mathematics, Engineering & Technology

Based on the book "Basic Technical Japanese" by Kiyoshiro Ito

Appellation	Index Number	Page Number
Chapter 1	5	107
Chapter 2	6	110
Chapter 3	7	112
Chapter 4	8	113
Chapter 5	9	114
Chapter 6	10	115
Chapter 7	11	116
Chapter 8	12	117
Chapter 9	13	118
Chapter 10	14	119
Chapter 11	15	120
Chapter 12	16	121
Chapter 13	17	122
Chapter 14	18	123
Chapter 15	19	124
Chapter 16	20	125
Chapter 17	21	126
Chapter 18	22	127
Chapter 19	23	128
Chapter 20	24	129
Chapter 21	25	130
Chapter 22	26	131
Chapter 23	27	132
Chapter 24	28	133
Chapter 25	29	134
Chapter 26	30	135
Chapter 27	31	136
Chapter 28	32	137
Chapter 29	33	138
Chapter 30	34	139
Chapter 31	35	140
Chapter 32	36	141
Chapter 33	37	142
Chapter 34	38	143
Chapter 35	39	144
Chapter 36	40	145
Chapter 37	41	146
Chapter 38	42	147
Chapter 39	43	148
Chapter 40	44	149
Chapter 41	45	150
Chapter 42	46	151
Chapter 43	47	152
Chapter 44	48	153
Chapter 45	49	154
Chapter 46	50	155
Chapter 47	51	156
Chapter 48	52	157
Chapter 49	53	158
Chapter 50	54	159
Chapter 51	55	160
Chapter 52	56	161
Chapter 53	57	162
Chapter 54	58	163
Chapter 55	59	164
Chapter 56	60	165
Chapter 57	61	166
Chapter 58	62	167
Chapter 59	63	168
Chapter 60	64	169
Chapter 61	65	170
Chapter 62	66	171
Chapter 63	67	172
Chapter 64	68	173
Chapter 65	69	174
Chapter 66	70	175
Chapter 67	71	176
Chapter 68	72	177
Chapter 69	73	178
Chapter 70	74	179
Chapter 71	75	180
Chapter 72	76	181
Chapter 73	77	182
Chapter 74	78	183
Chapter 75	79	184
Chapter 76	80	185
Chapter 77	81	186
Chapter 78	82	187
Chapter 79	83	188
Chapter 80	84	189
Chapter 81	85	190
Chapter 82	86	191
Chapter 83	87	192
Chapter 84	88	193
Chapter 85	89	194
Chapter 86	90	195
Chapter 87	91	196
Chapter 88	92	197
Chapter 89	93	198
Chapter 90	94	199
Chapter 91	95	200
Chapter 92	96	201
Chapter 93	97	202
Chapter 94	98	203
Chapter 95	99	204
Chapter 96	100	205
Chapter 97	101	206
Chapter 98	102	207
Chapter 99	103	208
Chapter 100	104	209

With full color graphics & sound

The easier way to learn the words you want.

Equivalent to 4302 flashcards!!

Combines the proven effectiveness of flashcards with the seduction of a video display and a computer's flexibility.

Options allow

- Full testing • Pronunciation or meaning testing only
- Viewing only • Adjustable retest frequency on missed words
- Meanings tested by multiple choice or explicit entry
- Saving missed words to disk for later retesting

Kanji-Flash Softworks

P.O. Box 3119, Gaithersburg, MD 20885-3119

• 301-279-2678 FAX: 301-276-2598

e-mail: 70530.704@CompuServe.com



FEATURING...

IN-DEPTH EDITORIAL
AND REVIEWS

Everything you need to know from getting started to development and localization!

Spell Checkers • Machine Translation • Fonts • Learning Aids

Call 208-263-8178 or send fax to 208-263-6310.



with 1000 single KANJI words



and 2436 KANJI compounds!!

Scientists & Engineers!!!

Learn the 500 most common KANJI used in physics, chemistry, biology, and related engineering disciplines.

For PC-compatibles with VGA/EGA graphics

Both 3½" & 5¼" diskettes supplied

Uses ordinary DOS system

In U.S., only \$79 (+\$2.50 S&H)
for software

Or \$99 (+\$4.50 S&H)
for software and textbook
Quantity discounts available

In Japan: Brainy Institute

Tachibanada 1-5-51, Midori-ku, Yokohama 227

• & FAX 045-961 9516

e-mail: 72061.435@CompuServe.com

New for '93!

Multilingual Computing Magazine

PLUS...

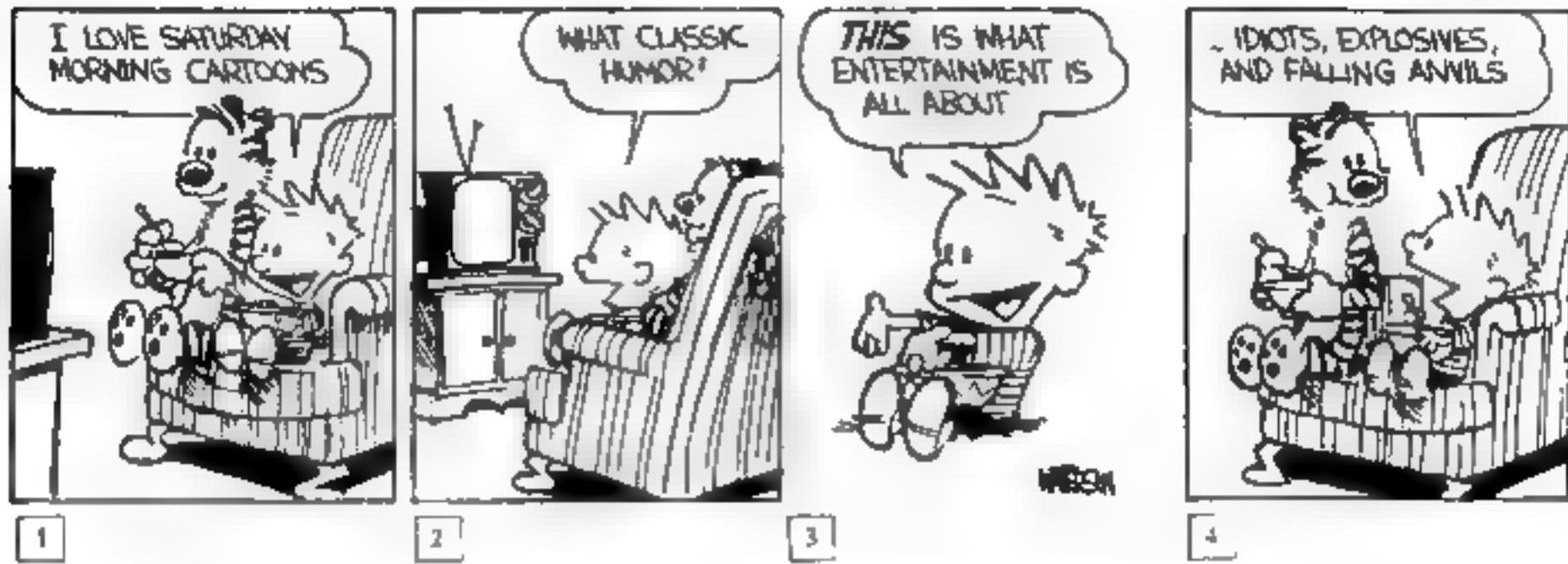
THE WORLD'S MOST EXTENSIVE
BUYER'S GUIDE

Product listings for more than 300 languages for DOS, Windows, Macintosh and more!

Abazin
Arabic
Armenian
Azerbaijani
Bengali
Black Tai
Buluba-Lulu
Burmese
Cherokee
Chinese
Chikaranga
Danish
Devanagari
Dzongkha
Edo
English
Fang
Farsi
French
German
Greek
Hebrew
Indus Valley
Japanese
Khmer
Korean
Pashto
Pilipino
Punjabi
Russian
Sanskrit
Spanish
Tongan
Urdu
Ukrainian
Vietnamese
Yiddish
Zuni

Calvin and Hobbes

by WATKINSON



1

2

3

4

1 Calvin: "I love Saturday morning cartoons."

→ 土曜日の朝のアニメって最高だなあ
Donyobi no asa no anime tte saikō da nā
Saturday's morning's cartoon animation as-for best/great are (emph.)

- Saturday morning cartoons 本以為是子供達が見るいる（子供かない）土曜日の朝のテレビは大人アーメが多い。
- anime ("cartoon(s)") is from English "animation."

2

Calvin: "What classic humor!"

→ 莽ながらのユーモア!
Mukashinagara no yūmoa!
classic humor

3

Calvin: "This is what entertainment is all about"

→ これこそまさしくエンターテイメントだよね.
Kore koso masashiku entāteimento da yo ne.
thus indeed surely entertainment is (emph.) (colloq.)

- we also considered translating this as: "Kore koso entāteimento sono mono da yo ne"

4

Calvin: "...Idiots, explosives, and falling anvils."

→ ...まぬけな奴、ダイナマイト、それから落っこってくる鉄のカナトコ
manuke-na yatsu, dynamaito, sore kara ochikkotte kuru tetsu no kanatoko.
stupid guys, dynamite, and (after that) falling iron anvils

- idiot ばか者、まぬけ
- explosive 動発物
- anvil かなとこ、金敷き台

Calvin & Hobbes

MANGA



1

2

3

4

1 Calvin: "Wow! Three new magazines for me today."

→ わあ！ 今日は 様に新しい雑誌が 3冊も 来てるよ！
Wat! Kyō wa boku ni atarashii zasshi ga san satsu mo kiteru yo!

wow today as-for I-me to new magazine(s) (subj.) three (counter) even have come (enph.)

- the suffix -satsu is used for counting books, magazines, etc

2 Calvin: "Yesterday I got five. I love getting all this mail."

→ 昨日は 5冊 来たんだ。たくさん 郵便を 受け取るの 人好きなんだ。
Kinō wa go satsu kita n da. Takusan yubin o uketoru no datsumi nan da

yesterday as-for five (counter) came (expln.) much mail (obj.) receive (nom.) like a lot (expln.)

- mail は複数形で集合的に郵便物をさすため、this で修飾してある。
- all this mail はこれだけたくさんの郵便物、の意。

3 Hobbes: "How come you receive all these magazines?"

→ なんでこんなに 雑誌が 留く人だい？

Nan de konna ni zasshi ga todoku n da?

why this much magazine(s) (subj.) arrive (expln.) (question)

- how come + 節でどうして、なぜ (why) の意に用いる。

4 Calvin: "I went to the library and filled out all the subscription cards that said 'bill me later'."

→ 図書館に 行って、「後払い」って 書いてあった 購読申込書
toshokan ni itte. "atoburai" te kate atta kōdoku mōshikomisho

library to went-and pay later (quote) was written subscription application form

全部に 名前を 書き込んだんだ。

zenbu ni name o kukan da n da

all on name (obj.) wrote in (expln.)

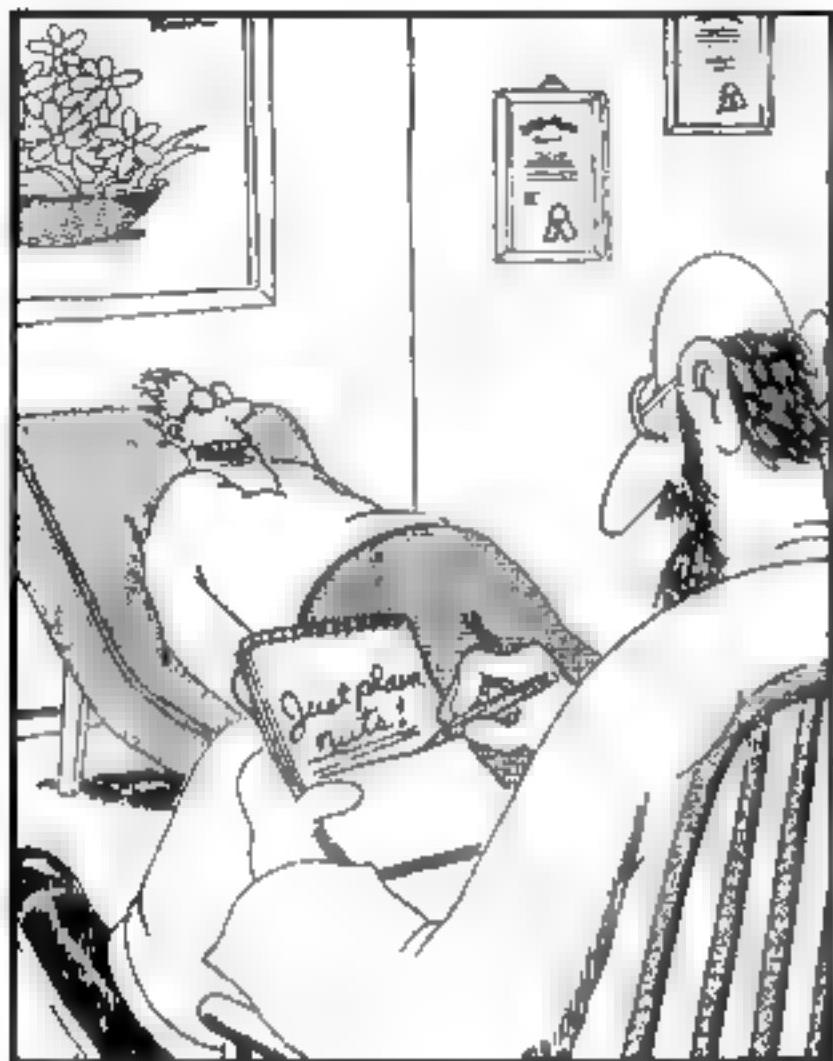
- subscription 定期購読、予約購読。subscription card で購読申込書。

- all the subscription cards that said ~と書いてある購読申込書すべてに。

- billmelater 支払方法にはいたずらがあるが、こう書いてあるときは普通、戻送を送ると出版社から雑誌と請求書が送られてきて、この請求書とともに小切手を同封するか、クレジットカードの番号を書いて返し返す。

THE FAR SIDE by Gary Larson

ザ・ファー・サイド ゲリー・ラースン



On pad: Just plain nuts!
単なる キチガイ
Tonzaru kichigai

- plain 単なるの、ただの、全くの
- nuts 気ちがい、ばか

Animal Nerds

動物のマヌケ

Caption: Animal Nerds

動物 の マヌケ

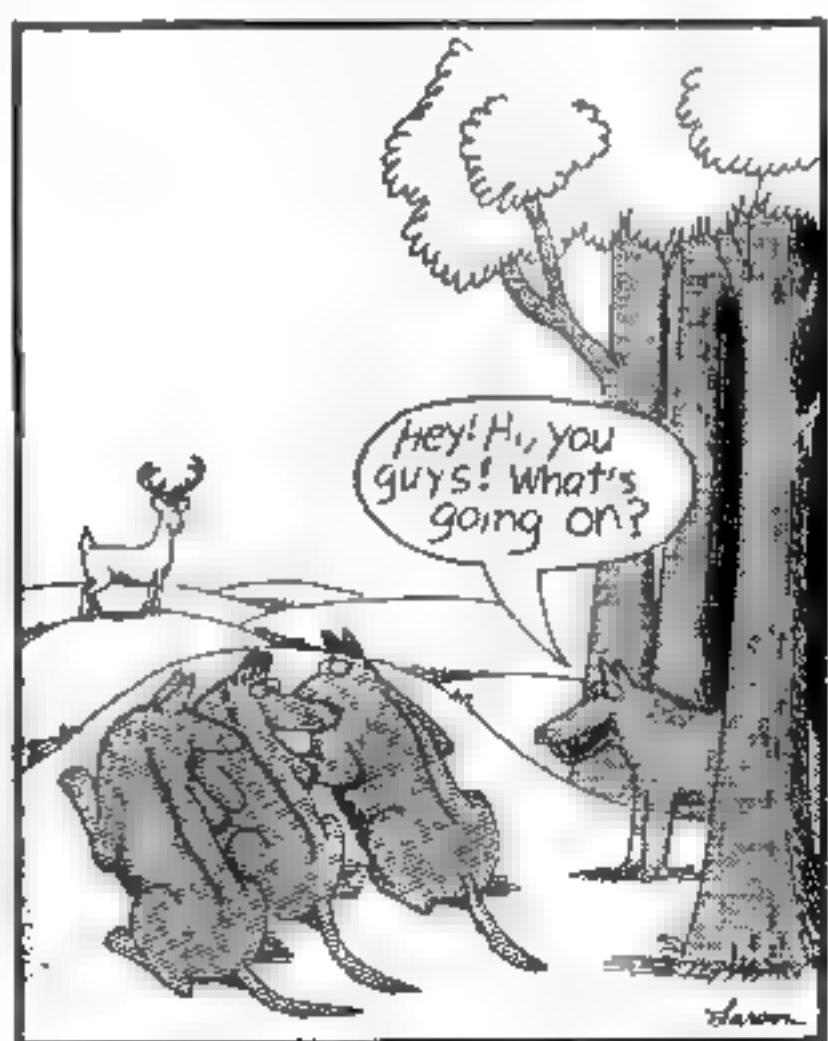
Dohshuu no manuke
animal of blockhead(s)/idiot(s)

Wolf: "Hey! Hi, you guys! What's going on?"

→ あれっ! やあ、君たち、何 してるの?

Are! Ya, kimitachi, nani shite-ru no?
hey well/fu you what doing (?)

- nerds がり勉屋、世間知らずで空虚気をふち壊こむする者。
- you guys の guy は普通男性をさして“やつ”、“あいつ”の意味に用いるが、you guys は“君たち”、“あなたたち”などの呼びかけに使われ、この場合は必ずしも相手が男性だけとは限らない。
- what's going on = what is going on で逐語的に訳すと“何が進行しているのか”となるが“何してるの”“どうしたの”の意の日常句。



POLITENESS LEVELS

Codes used in *Mangajin*

(PL4) Politeness Level 4: Very Polite

Typically uses special honorific or humble words, such as *nasaimashu* or *itashumashu*.

(PL3) Politeness Level 3: Ordinary Polite

Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2: Plain/Abrupt

For informal conversation with peers.

- “dictionary form” of verbs
- adjectives without *desu*

(PL1) Politeness Level 1: Rude/Condescending

Typified by special words or verb endings, usually not “obscene” in the Western sense of the word, but equally insulting.

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as “do” in English, but in Japanese there is a very clear distinction between the “politeness” levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as “do” in English, but in Japanese this word is openly offensive. To avoid confusion or embarrassment, we label our translations using the codes on the left.

Learning Japanese from *manga* is a good way to get a “feel” for these politeness levels. You see words used in the context of a social setting.

The danger in “picking up” Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you “slack” as a beginner, misuse politeness levels can be pretty grabing on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations: To simplify matters, we use the word “politeness,” although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

PRONUNCIATION GUIDE

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don’t vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 3 vowel sounds—the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written a,i,u,e,o in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana “alphabet.” They are pronounced:

- a like the a in father, or ha ha²
- i like the i in macaroni
- u like the u in zulu
- e like the e in get, or extra
- o like the o in solo

The length of time that a vowel sound is held or sustained makes it “long” or “short” in Japanese. Don’t confuse this with what are

called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it’s held for twice as long. Long vowels are designated by a dash over the vowel (*āōūēō*, *okōsai*), or by repeating the vowel (*tamashū*).

The vowels / and ɿ are sometimes not fully sounded (as in the verb *diru* or the verb ending *-mashta*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddie and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (“collar”).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost “spitting out” the rest of the

word. Although this phenomenon does not really occur in English, it is somewhat similar to the t sound in the word bookkeeper.

The n sound: When it is not attached to a vowel (as in *hōsō zuu ne, no*), it is like a syllable in itself, and as such it receives a full “beat.” When n is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for “no smoking,” *kir’ēn* (actually four syllables: ki-n-e-n) and the word for “anniversary,” *kinen* (three syllables: ki-ne-n).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases there are not essential to the meaning. Beginners are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same in English.

Lesson 29 • Stylized kanji

Most *kanji* (漢字, “Chinese characters”) are actually highly stylized pictures. For example, the *kanji* for “river” (川) started out as a drawing of a river that became increasingly stylized until it evolved into its present form. In the graphic arts, however, sometimes the process goes backwards, and *kanji* are altered to look more like the thing they represent, usually with a humorous twist. (The phonetic symbols *hiragana* and *katakana* can also be given the same kind of graphic twist.) In this issue we give you some examples of these “visual puns.”

Enlivening manga titles

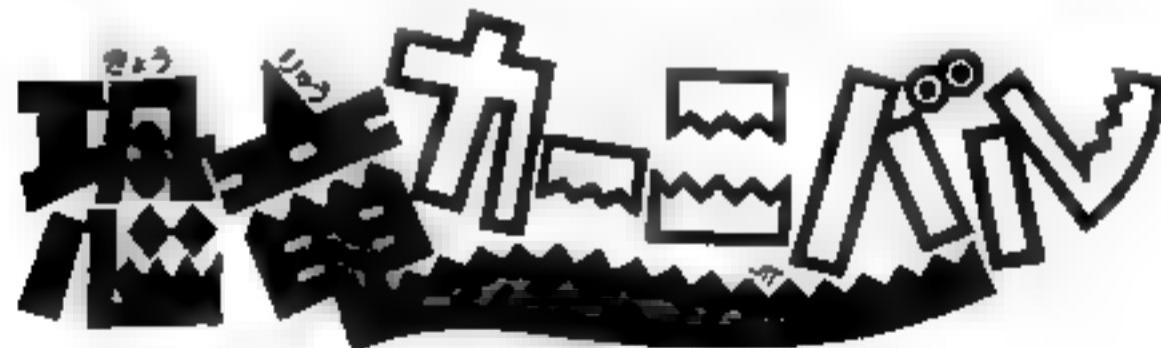
Manga are a visual medium, so it’s not surprising that the artists will be creative with the lettering and *kanji* in the titles. The strip *Neko de Gomen!* (“Excuse Me for Being a Cat”) is about a girl who changes into a half-human half-cat form when she gets upset. In the title, the *kanji* 猫 (neko, “cat”) has been altered to look like a cat’s face, and the *daku-rei* (the diacritical marks that change *te* [て] to *de* [で] and *ka* [カ] to *go* [ゴ]) are drawn as paw prints. Finally, the tip of the ん is a cat’s tail.



© Nagano Akane / *Neko de Gomen!* Kōdansha

猫でごめん!
Neko de Gomen!
cat-san-thus sorry/forgive me
Excuse Me for Being a Cat!

The title for the gag manga *Kyōryū Kōnibaru* (“Dinosaur Carnival”) is stylized to look like a dinosaur’s spiked tail and jagged teeth. The series features talking dinosaurs with human characteristics.



© Ueda Etsu / *Kyōryū Kōnibaru*. Shogakukan

恐竜 カーニバル
Kyōryū Kōnibaru
Dinosaur Carnival

One of the most common stylizations is putting a star in the upper part of the kanji 星 (*hoshi*, "star"). 日 represents "sun," so the ancient Chinese who made up the character 日 either realized that stars are actually suns like our own or simply incorporated 日 because both the stars and the sun are heavenly bodies. In any case, the best-known example of a star in the 日 of 日 is probably Takahashi Rumiko's popular *Urusei Yatsura* series, but there are plenty of others.



© Takahashi Rumiko / *Urusei Yatsura*, Shogakukan

うる星 やつら

Urusei Yatsura

Annoying People or People from Planet Uru

- the title *Urusei Yatsura* is a pun based on the word *urusei* ("pesky/obnoxious/annoying"). In certain styles of slang masculine speech, the vowel combination *ai* changes to *ei*, so *urusei* becomes *urusei*. The kanji for star/planet 星, can be read *sei* in combinations, and is used here for the *sei* in *urusei*. Written this way, *urusei* can also mean "the planet Uru" (somewhat like 天王 *Kaiser* means "Mars"). The word *yatsura* is simply a plural form of *yatsure*, a slang word for "guyle low." The *Urusei Yatsura* series has been translated into English, and is popular among fans in the US who know it as "Those Annoying Aliens."



© Unoda Ken'ichi / *Lotte no Hoshi*, Shogakukan

ロッテの 星

Lotte 星 *hoshi*

Lotte 星 (name)

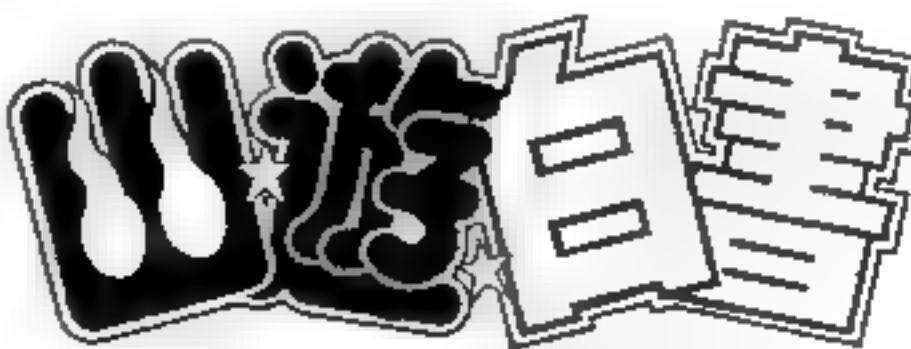
Lotte's Hoshi/Star

- Lotte refers to the Lotte Orions, a Japanese professional baseball team. (Lotte is the name of the huge candy company that sponsors the team.) In the manga series, Lotte's pitcher is named Hoshi, a convenient coincidence, since he is also their "Star."

The presence of ghosts or spirits is often indicated by 火の玉 (*hi no tama*, lit. "fireball"), similar to a will-o'-the-wisp in Japanese folklore. The manga series *Yūyū Hakusho* ("Astral Visit Report"), about a young "spiritual detective" who fights evil supernatural beings, uses *hi no tama* as part of the kanji 鬼 (yū, used to refer to spirits or the spirit world).

幽遊 白書
Yūyū Hakusho
astral visit white paper/report
Astral Visit Report

- the kanji 鬼 refers to "play," but also carries the meaning of "meander(ing)/wander(ing)."



© Togashi Yoshihiro / *Yūyū Hakusho*, Shueisha

More manga titles

This story, featured in MANGAJIN No. 22, is about a man who discovers a warp in time and tries to use it for betting on the horses, but is eventually trapped by it. The leftmost part of 時 (日, representing the sun) has been drawn as a clock.



© Okazaki Jiro / After Zero, Short Short, Shogakukan

時 の 向 こ う 側

Toki no Mukō-gawa

time → other side

The Other Side of Time

A racy story from the weekly manga magazine *Shūkan Manga Times* has the title *Juku-jo, Miyaku-jo, Sōjuku-jo*. The kanji for “woman/female” (女, onna), has been drawn as a pair of woman's legs. Other small touches include hearts in the kanji 熟 and lips in 早.



© Toyoda & Tanemura / Juku-jo, Miyaku-jo, Sōjuku-jo, Hobunsha

熟女

Juku-jo

mature/ripe girl

未熟女

Miyaku-jo

not yet mature girl

早熟女

Sōjuku-jo

fast/early mature girl

Mature Girl, Immature Girl, Early-maturing Girl

Set in the days of feudal Japan, *Sansō Oji* is a parody of samurai drama manga. The “math prince” is a right triangle-wielding mercenary mathematician who helps those in mathematical distress—for a fee. In addition to freeing people from arithmetical oppression, he also takes on evil mathematicians.

算数王子
Sansō Oji
Math Prince



© Nakayama Yūya / Math Prince, Shogakukan

Ads and product names

The Yupiteru cordless answering-machine phone is called *Koko Ose Inamu*. Buttons on the phone light up to guide users through its various operations. The kanji 扣, meaning "push," has been rendered as a hand with an extended, pushing finger.



ココ押せイルミ

Koko Ose Inamu
here push illumin(nation)
Push-Here Illumination

- *inamu* can be shwon for "illumination," or "illuminated."
- *ose* is an abrupt command form, but that's OK in this kind of application.

A visual and verbal pun

Loyal MANGAJIN readers may remember this item from the feature story on creative product names in issue No. 14. Clothing manufacturer Renown named their anti-bacterial odor-resistant socks 通勤快足 (*tsūkin kaisoku*, "commuting [with] pleasant feet"), a pun based on 通勤特急 (*tsūkin kaisoku*, "commuting express [train]"). The pun is made possible by the fact that the kanji for "speed" (走) and the kanji for "foot/leg" (足) can both be read *soku*. It's made even more viable by the fact that the other kanji 快 (kai), really means "pleasant." 快走 (kaisoku), the word for "express [train]" literally means, "pleasant speed," i.e. making few stops, so the combination 走足 (*kaisoku*), although not a "real word," is a good way to express the idea of "pleasant/happy" feet.

The kanji 足 (*aszu*, "foot/leg") has been drawn with a footprint on top, somewhat ironic if you consider that the kanji is a stylized depiction of the side view of a leg, with the foot on the bottom.



通勤快足

Tsūkin Kaisoku
commuting pleasant feet
Commuting (with) Pleasant Feet

— is a pun based on —

通勤快速

Tsūkin Kaisoku
Commuting Express (Train)

レナウン 抗菌 防臭 ソックス

Renown kōkin bōshū sokkusu
(name) anti-bacterial odor-resistant socks
Renown Anti-Bacterial Odor-Resistant Socks

Game software

The name of the game is Soft-Boiled Hero—the name of a video game for the *Sūpā Famikon* (“Super Nintendo” in the U.S.), that is. The unlikely hero is a soft-boiled egg called Eggman (エッグマン Eggman). Eggman battles his way through 12 scenarios, meeting such foes as the Egg Monster and the Hard-Boiled Army. The kanji 半熟(hanjuku) literally means “half-ripe” or “half-mature,” but refers to “soft-boiled” when it comes to eggs. The first stroke of 半 has been replaced with Eggman’s likeness. The kana below the title show that the kanji normally read as *erū* (“hero”) are to be read *hanō*, from the English.



Top: ああ、世界 よ 半熟 なれ...!!

Aa, sekai yo hanjuku nare!!
Ah, world (address) soft-boiled become
Ah, world, become soft-boiled!

Center: 半熟 英雄

Hanjuku Eiyū
Soft-Boiled Hero

Bottom: はんじゅくヒーロー・

Hanjuku Hero
Soft-Boiled Hero

- the line *A takai yo, hanjuku nare* is a parody of the well-known line *A seriyaku ya, eikoku nare*, (ああ早 夏秋よ永久なれ, reputedly a line from the Japanese version of the American national anthem, but translating more like the title “Stars and Stripes Forever”).

Toys

Gaijin taronto and physical fitness instructor Chuck Wilson teamed up with toy-maker Tomy to produce these sets of finger-strengthening toys called *yubi torēmashīn* (*yubi torē mashiin*, “finger training machine”). There are three varieties, and they come boxed with a small bag of candy. (A cardboard cut-out “doll” of Wilson is also included.) The kanji for *yubi* (“finger”) is 指, but it’s written in hiragana here, with fingers forming the *yu* and the *bi*.



Top: チャック・ wilson の
Chuck Wilson's

Bottom: ゆびトレマシーン
yubi torēmashīn
Finger Training Machine

- torē* is an abbreviation of *torēngū*, from English “training,” and *mashīn* is from English “machine.”

Magazine headlines

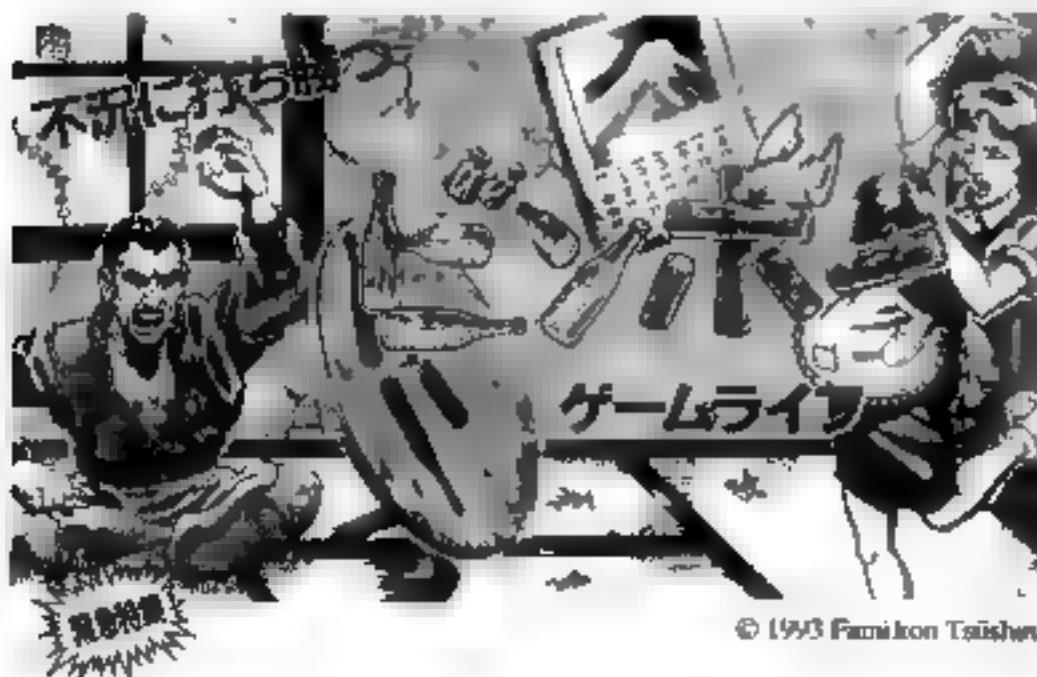
The kanji for "forest" (森, *mori*) is simply the kanji for tree (木, *ki*) repeated three times. 森のめぐみ (*Mori no Megumi*, "Blessings of the Forests") was the title of an article in *Sunday Mainichi* about the loss of forests in Japan. One of the trees in the kanji 森 has been drawn as real tree, instead of the usual stylized pictograph.



- 森のめぐみ
Mori no Megumi
Forest's blessing
The Blessing(s) of Forests
- *megumi* is the noun form of the verb *megumu* ("bless/bestow").

© 1992 Sunday Mainichi

The recession has hit everyone, even kids. The video game magazine *Famicon Taishū* ran a feature entitled ビンボーゲームライフ (Bibō Gēmu Raifu, "Game Life for the Poor") about enjoying games during tough economic times. The feature outlined such strategies as playing demo games for free at department stores and entering drawings to win game cartridges. *Bibō* can be written with the kanji 倍, but here it is written in katakana, using bottles (bō in Japanese) to form the *bī* and sticks (bō in Japanese) to make the *bō*.



© 1993 Famicon Taishū

Top: 不況に打ち勝つ
Uchikatsu ni uchikatsu
recession to conquer/overcome
Beat the Recession

Center: ピンボ ゲームライフ
Bibō Gēmu Raifu
poor game life
Game life for the poor

Bottom: 緊急 特集
Kinkyū tokushū
emergency special edition
Urgent Special Report





田中くん
Tanaka-kun

ツメのあか

by タナカヒロシ / Tanaka Hiroshi



1



2



3



4

Title: ツメのあか
Tsume no Aka
fingernail offunder dirt
Fingernail Dirt

- 系の茶を飲む *tsume no aka o senu te nomu* is an old expression meaning literally "brew tea from the dirt under (someone's) fingernails and drink it." One normally says it of a person one admires/wants to emulate (or thinks someone else should emulate), the idea being that whoever drinks such a tea will absorb some of the person's (admirable) qualities.

Boss: 田中くん、お茶!
Tanaka-kun, o-cha!
(name-hon.) (hon.)-tea
"Tanaka-kun, tea?" (PL2)

FX: ムツ
Mut (effect of suppressed anger)

- the honorific prefix *o-* tends to be used with *cha* ("tea") at all politeness levels, and regardless of whose tea it is

Tanaka-kun: エラそに
Erasō ni
self-importantly
"(He's always) so bossy . . ." (PL2)

- erasō* is the adjective *era* ("enormous/important [person]") with the suffix *-so* indicating "in air/appearance of," so *erasō-ni* implies "[act/speak] with an air/appearance of importance/authority." Though *era* is a word of praise, *erasō* has negative connotations, implying the person is acting more important than he really is.

Tanaka-kun: ツメのあか入れてやる。
Tsume no aka irete yaru.
fingernail/dinner dirt put in give/do in
"I'll put some of my fingernail dirt in it." (PL1-2)

■ オノホジ
Ohoji hoji (effect of digging/poking under his nails)

- irete* is the *-te* form of *ireru* ("put in"); *yaru* after the *-te* form of a verb often means "do for (someone) as a favor," but it is also used for the meaning of "do (something mean/harmful) to someone."
- the notion of the underling who takes secret revenge on an abusive master by putting something dirty in his food or drink is no doubt universal.

Boss: おかしいなー、今日は...
Okashii na, kyô wa...
strange/odd/wrong (exclam.) today to-for
"Something's wrong (with me) today." (PL2)

ミスばかりしてる。
Misu bakari shite iru.
mistakes only am doing/taking
"I keep making mistakes." (PL2)

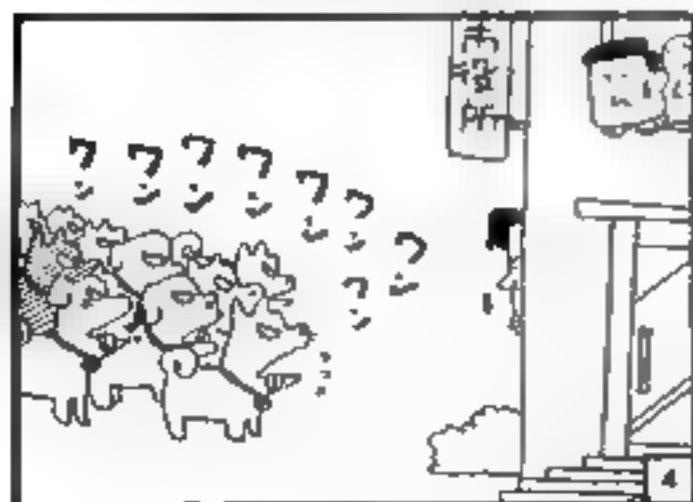
お茶を飲んでからどうでもいいだ。
O-cha o nomnde kara dōmo hen da.
(hon.)-tea (obj.) since drinking somehow strange/odd is
"I've since I had some tea, something's out of whack." (PL2)

- okashii* and *hen da* are synonyms meaning "strange/odd/not normal."
- musu* is abbreviated from the katakana rendering of English "mistake"; the verb form is *misu (o) suru* (*shite-ru* is a contraction of *shite-iru*, from *suru*, "do/make").
- bakari* is a colloquial *bakari* ("only"). The expression ... *bakari shite-iru* is literally "[I am] doing only/nothing but . . ." → "[I] keep doing . . ."
- kara* = "from," and *kara* after the *-te* form of a verb basically means "from the time" that action took/takes place, so it can become either "since" or "after" in English depending on the tense of the verb.
- by drinking the tea, the boss has unknowingly absorbed some of Tanaka-kun's (less than admirable) qualities.



田中くん Tanaka-kun

反対



by タナカヒロシ / Tanaka Hiroshi

Title: 反対
Hantai
Protest

Newscaster: つきの ニュース です
Tsugi no nyūsu desu.
next news it

"And now the next news." (PL3)

- *tsugi* is a noun meaning "next," so the particle *no* is necessary when modifying another noun.

Newscaster: 菜市 で 街並み を 西欧風 に と
Bō-shi de machinami o seid-fū ni to
a certain city in cityscape (obj.)W European style to (quotc)
電柱 を 地下 に 埋設する
denchū o chika ni mousetsu suru
telephone poles (obj.) underground to bury
計画 が ありました
kikaku ga arimashita gu.
plan (subj.) existed but
"So-and-so city had a plan to bury the telephone
poles underground to give the town a Western Eu-
ropean look, but..." (PL3)

Title: キャスター
Kasutā
[news]caster
News Anchor

- *X-hō* by itself means "a certain/an unnamed person" and is like saying "Mr X/Mr So-and-so"; with the appropriate suffixes added it is also used to create a variety of generic names/aliases.
- the particle *ni* indicates direction/aim/purpose and combined with quotative *to* is essentially similar to ... ni suru tame ni, "In order to make it ..."
- *machinami o seid-fū ni in denchū o chika ni mousetsu suru* is a complete thought/sentence ("bury telephone poles underground to give the town a Western European look") modifying *kikaku* ("plan").

Newscaster: おもわぬ 反対 に
omowamu hantai ni
unexpected protest by/in face of
市 当局 は 困惑しております
shi shikyō wa konwaku shite-orimusu.
city authorities as-for are perplexed/puzzled
"faced with unexpected protests, city authorities
are in a quandry." (PL4)

Tanaka-kun: え / 人が 反対している の かなー
Ee dare ga hantai shite-rū no ka nā
hmm who (subj.) is protesting (expln.) I wonder
"Hmm, ... Who could be protesting it, I wonder?" (PL2)

- *omowamu*, though still used idiomatically, is essentially an archaic equivalent of *omoi mo yomezu*, an expression meaning "unexpected/unanticipated."
- *konwaku shite-orimusu* is a more formal/polite equivalent of *konwaku shite-inu*, the PL3 form of *konwaku shite-iru* ("be perplexed/puzzled").
- *inu* with a long vowel represents a low hum/grunt sounded mostly in the back of the throat with a rising intonation at the end. It basically expresses interest/understanding.
- *hantai shite-iru* is from *hantai suru*, the verb form of *hantai* ("protest/objection/opposition")

Sign: 市役所
Shirakusho
City Hall

Sound FX: ワンワンワンワンワンワン
Wan wan wan wan wan wan
Woof woof woof woof woof woof

1 目標
uzihi ibusoku yo!

OL 1: さっき 頼んだ コピー は?

Sakki tanonda kopii wa?

a while ago requested copies/copying as-for

"(Have you made) the copies I asked you for a while ago?" (PL2)

OL 2: スイマセーン。すぐ やります。

Suimase-e. Sugu varimasa.

sorry immediately will do

"I'm sorry. I'll do it right away." (PL3)

- *tanonda* is the plain/abrupt past form of *tanomu* ("request/ask a favor").

Sakki tanonda is a complete thought/sentence ("requested a while ago") modifying *kopii* ("copies/copying").

- ending with *wa* essentially requests/demands a response/explanation regarding what precedes the *wa*, something like "what's the status of . . .?"



Salaryman 1: きのう のデータの 結果 は?

Kino no data no shuket wa?

yesterday's data of tally/computation as-for

"(Do you have) the results of the data from yesterday?" (PL2)

OL 2: スイマセーン。今日中に は。

Suimase-e. Kyou-juu ni wa.

sorry within today as-for

"I'm sorry. (I'll have it for you) by the end of the day." (PL3)

- *shuket* is written with kanji meaning "gather" and "tally/calculate" and can refer either to the process of bringing the data together and calculating the appropriate totals, or to the results obtained from that process.

- *jū ni* after a time word means "within (that time frame)." . . .



Salaryman 2: あのね

Ano ne

"Say, . . ." (PL2)

OL 2: はい。スイマセーン

Hei. Suimase-e.

yes sorry

"Yes, sir. I'm sorry." (PL3)

- *ano* (or *ano*) is a hesitation word similar to "uhh." It is often used to get someone's attention, and by itself it feels like "Excuse me."



Salaryman 2: まだ 何も ってないけど、

Mado nani mo itte-nai kedo.

not yet nothing haven't said but

"I haven't asked you anything yet." (PL2)

OL 2: あっ、はい、あの、すいません。

Ah, hei, ano, suimasen!

"Ah, yes, I mean, I'm sorry." (PL3)

- *mada* followed by a negative means "(not) yet."

- *nani mo* followed by a negative means "(not) anything" → "nothing."

- *ite-(e)nai* is the negative of *ite-aru* ("have/has said") from *iru* ("say").

- *kedo* (literally "but") here serves merely to "soften" the end of the sentence

- *ai* is an exclamation of surprise/sudden awareness.

- here *ano* is being used as a true hesitation word, "uhh/I mean," while she momentarily grasps for what to say next.



1

A: 2時に喫茶店で待ち合わせして映画観て
Ni-jū ni kissaaten de machiawase shite eiga mite
 2:00 at coffee shop at meet-and movie see-and
 "At two o'clock meet at a coffee shop, see a movie, and"

早めの 夕食は
Hayame no yūshoku wa
 earlier dinner as-for
 やっぱ イタリア料理かな
yappa itaria ryōri ka na
 after all Italian cuisine I wonder

"I guess for an early dinner it's Italian food
 after all." (PL2)

- *eiga (o) mite* = "watch a movie and . . ." The kanji used here for the *te* form of the verb *muru* ("look/watch/see") implies more attentive viewing than the ordinary *muru*.
- *hayame no* is an adjective meaning "(a little) earlier than usual," from *haya* ("early").
- *yappa(r)* = "after all (is said and done)." Colloq. for *yahari*.

2

A: 軽く飲む店は...と
Karuku nomu mise wa...to
 light drink(ing) shop as-for and
 "Someplace for light drinks... and . . ."

Book グルメガイド
Gurume Guide
 Gourmet Guide

B: なんだよ、デートのマニュアルか?
Nan da yo. Date no man'yuaru ka?
 what is (emph.) date for manual (?)
 "What's that? A date manual?" (PL2)

ひえ
hiē
 "Eww!"

- using the question marker *ka* directly after a noun (*man'yuaru ka*) makes abrupt-sounding questions

3

A: いや...企画書なんだ。
Iya... kikaku-sho nan da
 no plan document (expln.) is
 "No... it's a planning document." (PL2)

- *ha* ("no") is a colloquial form of *ite*.
- *sho* attached to nouns = "application/document-petition."
- *nan da* (colloq. for *na no desu*) gives an explanatory tone

4

Father ま、よからう。
Ma, yokarō.
 well probably fine/OK
 "Well, I suppose it's OK." (PL2)

Daughter じゃパパ、行ってきます。
Ja Papa, iite-kimasu.
 "In that case, Papa, I'll see you later." (PL3)

- *yokarō* is a colloquial equivalent of *ii darō* ("probably OK/guess [it's OK]") used by older people.
- *iite-kimasu* (literally, "I'll go and come back") is said whenever leaving one's house/office, etc., with the intention of coming back

ガルシア君 Garcia-kun



by
竹内 章
Takeuchi Akira



Photo courtesy of Hōchi Shimbun

Featured in the popular manga weekly アクション ("Action"), *Garcia-kun* depicts the life of a *gaijin rōdō-sha* (外人労働者, "foreign laborer") who has come to Japan to earn money for his family back in Colombia. The protagonist, Garcia-kun, is exceedingly honest, hard-working, and does his best to resist the temptations of the big city. The portrayals of Japanese characters in the series are sometimes brutally honest in exposing the difficulties many Japanese people have in dealing with foreigners. Feeling that this manga communicated some important information about Japanese attitudes, we arranged for permission to feature it in MANGAJIN. At the same time, we asked free-lance writer/translator Azby Brown to interview the artist, Takeuchi Akira, and find out more about the man behind *Garcia-kun*.

An Interview with Takeuchi Akira, creator of *Garcia-kun*

by Azby Brown

Since its first appearance two and a half years ago, Garcia-kun has garnered a significant amount of attention both in the manga world and in the popular press. Dealing as it does with the touchy issue of immigrant labor, one might expect Garcia-kun to have raised a bit of controversy, but the response seems to be overwhelmingly positive, an appreciative audience applauding Takeuchi's ability to explore the issues of racism and the life of the undocumented underclass in an unthreatening but sympathetic manner. We spoke with Takeuchi at his home in Akita (the far north of Japan) to learn more about his motivations, goals and inspirations for this unusual, and at times provocative, comic strip. His responses were sometimes disarmingly straightforward.

It seems that your manga *Garcia-kun* has generated a bit of interest among those foreigners in Japan and overseas who have had the opportunity to read it. Are you surprised by this?

Yes, very. I really never thought about what the response of foreigners would be. You see, I rarely get the chance to speak with non-Japanese.

Are there many South American laborers near where you live in Akita?
No, I've never seen any.

Does that mean *Garcia-kun* isn't based on an actual person?

That's right. I took the name from the Colombian author [Gabriel] García Marquez.

So, you were influenced by Marquez' writing?

No, I haven't actually read any of it.

Have you lived overseas? Or visited South America?

No, I've never been out of Japan.

Then where do your images of foreigners come from?

Mostly from the media—TV, movies, magazines. I think a lot about the changes in Japanese society, and invent imaginary interactions. You see, Japanese are really clumsy when it comes to dealing with foreigners. It's largely due to the centuries of forced isolation the country experienced. So now Japan has become an economic power and attracts a lot of people from all over the world whose single goal is to make money, most of whom are not really prepared for living and interacting in such a different culture, so problems are bound to arise.

* brutally honest = 究極なほどに *じゅきょくなほどに* • *reikaku no hodo seishoku-sha* • garner = 聚める
外国人 = 外国人 *がいじん* • touchy issue = 敏感な問題 *めいきんなもんだい* • undocumented underclass = 未登録に取扱われない下層 (の人々) *meidokushū ni torihakareba nai shakusō (no hitobito)* • provocative = 挑発的な *chōhatsuettō-na* • disarmingly straightforward = 心をやわらげるほど直面な *kokoro o yawaragezu hodo shōjōkō-na* • clumsy = ぎこちない *gikochinai*

Your portrayal of foreign laborers in your strip are generally quite sympathetic, and readers seem to identify with Garcia-kun. Is raising Japanese consciousness about racism and the imbalances of society one of your goals?

No, not really. In fact, I hardly think about it. I want to amuse people. Manga can touch on social issues, but if it's not funny, it's not good manga. But what people find funny is sometimes unpredictable; it's important to be able to see the amusing side of the difficulties of daily life.

It sometimes seems that Garcia-kun is too good to be true. He works hard, never complains, is honest; while the Japanese in your strip often seem manipulative or dishonest. Are you trying to draw an intentional contrast?

If by that you mean am I generalizing and saying "Japanese are likely to behave this way and it's bad," or "Foreigners are good people who are treated badly by Japanese society," the answer is absolutely not. I think this tendency to divide things into "good" and "bad," to look for the causes of problems, to assign responsibility, is purely a Western thing. Japanese can read Garcia-

kun and laugh, and sympathize with the characters, but it doesn't follow that they will see it as a criticism of Japanese society. In fact, I really think Japanese people are the happiest in the world and feel no need to criticize. In the postwar period, no one is deeply dissatisfied with anything.

Nevertheless, people are receiving your strip as an unprecedented kind of social commentary . . .

And that may become a problem. In fact, if people expect Garcia-kun to be social criticism, then it will become hard to continue. If the message is too clear, then it stops being funny. To me, Garcia-kun is an anti-hero story. He unintentionally induces behavior in people, forcing them to undergo small crises or reveal their weaknesses, but he himself remains largely untouched. Perplexed at times, but unsuffering. My image of Garcia-kun as a real person is someone who comes to Japan to work for the sake of his family back home—and in fact, I'm introducing them in a strip which appears soon, in which Garcia returns to Colombia. He's unusually silent because he suppresses his own feelings for the sake of his family.

This is, then, a very fictional, idealized portrayal. In fact, you seem to be giving Garcia some very Confucian characteristics.

You might say so. Just as Garcia doesn't question why things happen to him, Japanese feel no need to either. They simply surrender themselves to the demands of their social relationships. And I'm not critical of this at all. It's something I wish foreigners would make more effort to understand.

So will we be seeing Garcia-kun for a long time? Or are you working on something else?

I think it will continue, but as I mentioned, it may be difficult to continue in the same vein. My publishers are encouraging me, though. But in fact, there are a lot of other things I would like to do as well, and not just new manga. I'm happy about the good response Garcia-kun has gotten, but I put a lot of things aside to concentrate on it. I'm very happy with my regular job as a sign painter. Manga is not my whole life.



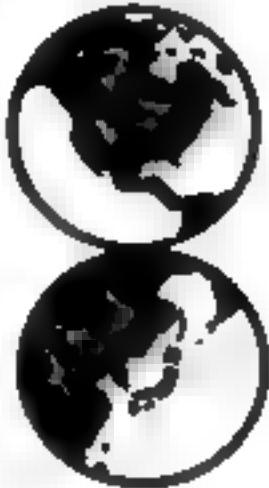
The best of both worlds

Japan Related

A CROSS-CULTURAL TRADE JOURNAL

Japan Related is an effort to correct the knowledge imbalance among people who need to know about Japan the most—Americans working day-to-day with Japanese bosses, colleagues, subordinates, suppliers and customers. Japan Related's mission is to provide Americans with the information they need to relate comfortably to the Japanese and succeed in a Japanese management environment.

- Interviews
- Case Studies
- Cultural Problems and Solutions
- Communication Tips
- Intercultural Manners and Advice
- Book Reviews
- Information about Japan, its people and the language



Send in this form for a free copy of *Japan Related* →

Name _____

Address _____ Apt No. _____

City _____ State _____ Zip _____

Send to:

Japan Related
1046 Vance Ave. NE
Atlanta, GA 30306

ガルシア君 Garcia-kun



Title: ファルタ デマノ (人手 不足)
Falta de Mano (Hitode busoku)
Falta de Mano (Shorthanded)

- hitode, literally “person’s hands,” refers to “workers/helpers,” and busoku is from *busoku* (“insufficient”), so *hitode busoku* refers to “a shortage of being shorthanded.”

Boss: ガルシア君、悪いけどバケツ 洗って ね.
Garcia-kun, warui kedo baketsu aratte ne
(name-hon.) bad but buckets (please) wash okay?
“Sorry Garcia, but (please) wash the buckets, okay?” (PL2)

Garcia: はい
Hai
“Okay.” (PL3)

- warui* (lit. “bad”) + *kedo* (“but”) is often used to mean “it’s bad (of me to ask) but . . .” when requesting a favor, like the English expressions, “I’m sorry to trouble you, but . . .” or “I hate to have to ask you this but . . .”
- aratte* is the *-te* form of *arau* (“wash”), here being used as an informal request/gentle command.
- ne* at the end of a request or command urges compliance, like “(do it), okay?”

Sound FX. グラリ

Gurari

Wobbly (effect of something shaking/tottering unstably)

Boss: すまない ね。人手不足 で な
Sumanai ne. Hitode busoku de na
(apology) (colloq.) shorthanded (caution/exon) (colloq.)
“Sorry, it’s just that we’re so shorthanded.” (PL2)
でも これも りっぱな 仕事 だから ね.
Domo kore mo rippana shigoto da kara ne
but the also worthy/respectable work is because/so (colloq.)
“But thus, too, is a (perfectly) respectable job, so . . .”
(PL2)

- sumanai* is an informal version of the apology *suuminase*.

Garcia: でも、日本 たくさん 人 いる のに。
Domo, Nihon takusan hito iru no ni.
but Japan many people has/have exist even though/when
“But Japan has lots of people.” (PL2)

Boss: ダメ だ よ、日本人 は
Dame da yo, Nihonjin wa
no good/useless is/are (emph.) Japanese people is-for
“Japanese are useless.” (PL2)

- Garcia has omitted *ni we* after *Nihon* (“Japan”) and *ga* after *hiton* (“people”)
- no ni* gives the feeling of “how can you say that even though . . .”
- do* is the PL2 equivalent of *desh* (“is/are”). The boss’s syntax is inverted. Normal order would be *Nihonjoi we dame do* to.

Boss: こんな 仕事 やらせたら すぐ やめちやう よ
Konna shigoto yarasetara sugu yomechau yo
this kind of work if made do immediately quit (regret) (emph.)
“If I made them do this kind of work they’d quit right away.” (PL2)

Garcia: へ?
H?
“Huh?” (PL2)

- yarasetara* is a past conditional (“if”) form of *yarasenu*, the causative (“make/let [do]”) form of *yaru* (“do”), so *yarasetara* “if I made (them) do.”
- yomechau* is a contraction of *yamete shinou*, the *-te* form of *yomenu* (“stop/quit”) plus the suffix *shinou* indicating that the action or its result would be regrettable/undesirable.”

ガルシア君 Garcia-kun



Title: デセオ (憧れ)
Deseo (Akogare)
Deseo (Aspirations)

Boy: ガルシアは えらい なあ。
Garushia wa erai na.
(name) as-for admirable (colloq. emph.)
"I really admire you, Garcia." (PL2)

Garcia: え?
E?
"Huh?" (PL2)

Sign: 花
Hana
Flowers

- *erai* basically means "admirable/worthy of praise/respect," and it is used both to refer to eminent/important people (*erai hito*) and as a direct word of praise for a good deed.

Boy: みんな が 懐がる 仕事を
Minna ga iyogaru shigoto o
everyone (subj.) show-dislike work (obj.)

牛懶命 やる 人 だもん
ushinakomei yaru n da mon
diligently do (explor.) because
"Because you throw yourself so diligently into work
that no one else wants to do." (PL2)

- *iyogaru* is the adjectival noun (of *-na*), meaning "(is) disagreeable/unpleasant," with the suffix *-garu*, which is attached to various adjectives of feeling (either psychological or physical) to mean "show signs of being . ." Thus, *iyogaru* = "show signs of finding (it) disagreeable" → "show dislike (for)." *Minna ga iyogaru* is a complete thought/sentence ("everyone dislikes [it]") modifying *shigoto* ("work"); "work everyone dislikes" → "work no one else wants to do."
- *n da mon* as a contraction of *no da mono*, which altogether can be thought of as "because." The expression is often used when providing an explanation for something one has just said.

Boy: だから ボク 勉強しない 事にした んだ
Dakara boku benkyō shinai koto ni shite n da.
therefore I/me not study decided to (explor.)
"So I've decided not to study." (PL2)

Garcia: どうして?
Dōshite?
"Why?" (PL2)

- *dakara* is literally "for that reason/because it is so."
- *benkyō shinai* is the negative form of *benkyō suru* ("study")
- ... *koto ni shite* is the past form of the expression ... *koto ni suru*, which follows verbs for the meaning "decide to (do the action)."

Boy: 勉強しないと ガルシアみたい になる って
Benkyō shinai to Garushia mitai ni naru tte
don't study (name) like will become (quote)

パパが 言ってた から
Papa ga itte-ta kara.
Dad (subj.) was saying because
"Because Dad told me if I didn't study I'd end up
like you." (PL2)

- *to* after a verb can give a conditional "if/when" meaning.
- *mitai* directly after a noun means "is like . ." and *mitai ni naru* means "become(s)/will become like . ."
- *tte* is a colloquial equivalent of quotative *to*.
- *itte-ta* is a contraction of *itte-ita* ("was saying/said"), past form of *itte-iru* ("is saying/says"), from *ru* ("say").

ガルシア君 Garcia-kun



Title: プエス (だから)
Pues (Dakara)
Pues (Because)

Boss: ガルシア君 が いてくれて 助かる よ
Garushia-kun ga ite kurete tasukaru yo.
(name-hon.) (subj.) because for me be saved/helped (emph.)
"It's a big help to have you (working) for me, Garcia." (PL2)

- *ite* is the -te form of *iru* ("have/exists" for people and animate things), and *kurete* is the -te form of *kuren*, which after another verb means "(do the action/the action occurs) for my benefit." The -te form of *kuren* shows it is being stated as the cause/reason for what follows (*tasukaru*, "be helped").

Boss: 世間 じゃ 不法 就労 とか 何とか
Seiken ja fuhō shūrō to ka nan to ka
society/people in illegal employment quote? or something?
~てる ようだ が
ite-ru yō da ga
are saying seem to be but
"It seems people are saying all sorts of things about illegal labor and such, but..." (PL2)

- *seiken* refers to "society/the world at large" → "people." *ja* is a contraction of *de wa*, with *de* indicating the location of an action, and *wa* marking the topic of the sentence, so *seiken ja* could be translated more literally: "as for in society at large,..."
- ... *to ka nan in ka iu* (*te-ru* is the progressive form of *iu*, "say") can mean either "say ... or something," or "say something/various things about ..."
- ... *yō da* = "seems/appear to be the case that ..."

Boss: 日本経済 社 が 途 外国人労働者 が
Nihon keizai wa ikimu-tachi galkokujin rōdōsha ga
Japanese economy as-for you-(pluri) foreign laborers (subj.)
支えてる んだ よ。 / ガンバッテ キ
susete-ru n da yo. / Ganbatte ki
are supporting (explain)(emph.) (please) persist/be dogged (collus.)
"you foreign laborers are a vital support for the Japanese economy. (So) hang in there, okay?" (PL2)

- *kiu* is an informal/masculine word for "you," used to address an equal or subordinate. The suffix *-tachi* turns words referring to people into plurals.
- *susete-ru* is a contraction of *susete-iru*, the progressive form of *susenu* ("support/sustain")
- *ganbare* is the -te form of *ganbaru*, which means "be dogged/persistent" in what one is doing. The -te form is often used as a word of encouragement. Since strictly speaking the -te form makes an informal request or gentle command, *ne* at the end has the feeling of "(do it), okay?"

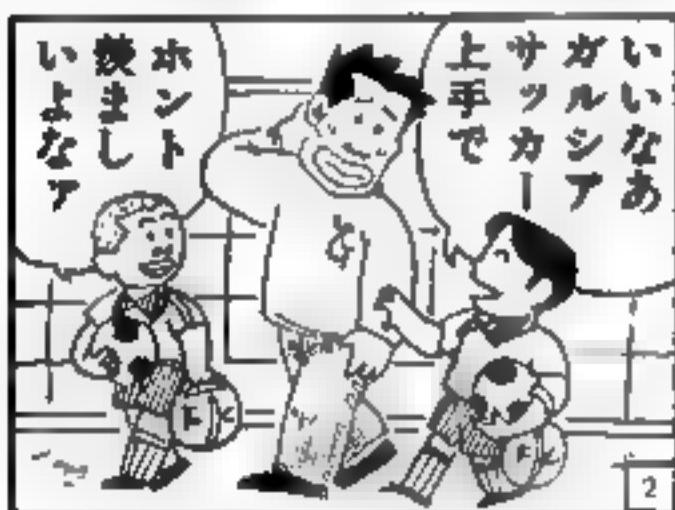
Man: だから わし達の 賃料 が 上らん のか。
Dakara washi-tachi no kinrō ga agaran no ka.
therefore we our paywages (subj.) don't go up (explan.?)
"So that's why our pay doesn't go up." (PL2)

Han & Apron: ハナヤ
Hana-ya
Flower Shop

Woman: ピンボーン
Pin pōn
("Ding dong" - effect of game show chimes for correct answer)
"Bingo!" (PL2)

- *dakara* is literally "for that reason/because it is so" → "That's why ..."
- *washi* is a word for "I/me" used mostly by middle-aged and older men. *Tachi* makes it plural: "we/us." *Washi-tachi no* = "our"
- *agaran* is a contraction of *agaranai*, the negative form of *agaru* ("rise up").
- the question indicated by *no ka* (lit. "is it the case that ... ?") is mostly rhetorical. *Dakara ... nn ita* is a frequent combination used when the speaker has just realized the reason for something: "So that's why ... is it?"

ガルシア君 Garcia-kun



Title: インボシブル (無理)
Imposhibure (Muri)
Impossible (Impossible)

Sound FX: タタタ
Ta ta ta ta
(effect of running swiftly)

Sound FX: ハアハア
Hā hā
(effect of heavy breathing)

Boy 1: いい なあ、ガルシア、サッカー上手 で。
Ii na, Garushia, sakkā jōshū de.
good/fine (colloq.) (name) soccer skillful (cause/reason)
"I envy you, Garcia, being so good at soccer." (PL2)

Boy 2: ホント、羨ましい よ なア
Honnto, urayamashii yo na.
truth em envious/jealous (emph.) (colloq.)
"That's the truth. I'm really jealous." (PL2)

- *ii na* is an expression of envy. It combines *i* (literally "good/fine") with the emphatic/exclamatory *na*.
- *de* is essentially the -te form of *dene* ("is/were"). Using the -te form marks *sakka (ga) jōshū (da/desu)* as the reason for his saying *ii na*, which in normal syntax would come at the end.
- *honnto* ("truth") is often shortened to *honto* in informal speech.

Boy 1: Jリーグ に 入 つ た ら い い の だ ね。
Ji-riku ni haitara ii no da ne.
(pro soccer league) into If enter would be good wouldn't it?
"Wouldn't it be great if he joined the J League?" (PL2)

Boy 2: ウン。
Un.
"Yeah!" (PL2)

Garcia: え? 無理 だ よ。
E? Muri da yo.
hunh? impossible is (emph.)
"Huh? That's impossible." (PL2)

- *Jリーグ* *Ji-riku* is the name of the Japanese professional soccer league.
- *haitara* is a conditional "if/when" form of *haiyu* ("enter/go into/join").
- *ii no da* after a conditional expression means the speaker wishes that condition existed/were true: "if only/wouldn't it be great if ...". When the condition involves another person's action, it often has the meaning of "(I think) you/be/they should ..." or "Why don't you ...?"
- *ne* at the end of the sentence is clearly addressed to the other boy, seeking his agreement, so we have translated the sentence as if it is entirely addressed to the other boy. Actually, though, the first part of the sentence could be addressed to Garcia ("You should join the J League"), with just the *ne* ("don't you agree?") addressed to the other boy.

Boy 1: 無理 だ よ ね。観光 ビザ だ もん。
Muri da yo ne. Kankō biza da mon.
impossible is (emph.) (colloq.) tourist visa is because
"(Yeah,) it's impossible, isn't it. (Because) he has a tourist visa." (PL2)

- in this case *ne* serves as a self-confirmation: "yeah, that's true, isn't it?" instead of being directed at his friend for his agreement.
- *da* is literally just "is/were," but here implies "is on/has (a tourist visa)."
- *mon* is a contraction of *mono*, which after *da/desu* essentially means "because (it is so)."

ガルシア君 Garcia-kun



Title: **アミーゴ (友達)**
Amigo (Tomodachi)
Amigo (Friend)

Square: オンニチハ。

Konnichi wa.
"Hello." (PL3)

Circle 1: ヤア、新しい 友達 だ
ya, atarashi tomodachi da
hu e, new friend da
"Hey, it's a new friend." (PL2)

- や is an informal "hello/huh/hey there"

Circle 1: ケケ だ よ。
Kekke da yo.
here/this place strange/weird is (emph.)
"This place is strange." (PL2)

Sound FX: ドーコギーコ バキッ
Doko goko Bakip
(effect of sawing) (effect of breaking a piece off)

Square: イタタタ

Ita ita ita
"Ow-oww." (PL2)

Circle 2: コ も 取った方がいい わ
Koko mo tottu hō ga ii wa.
here/this place also took off is better (item, colloc.)
"It'd be better if we took this off, too." (PL2)

- ita ita ita is a colloquial variation of ita ("hurt/s�") used as an exclamation "Ouch! Ow!" Other typical variations are itai, ittai, and oita itai — with additional iis added in proportion to the degree/duration of pain.
- ... hō ga ii = "would be better to/if ..."
- wa is a mostly feminine particle for emphasis used in casual speech.

Circle 1: ワーイ、ボク達 と同じ になった
Wai, boku-tachi to onaji ni natta.
hurray we/us as same became
"Hurray, he has become the same as us." (PL2)

Sound FX: ボロボロ
Boro (effect of being in tatters, cf. borobom)

Circle 3: よかった、よかったです
Yokatta, yokatta
"I'm so glad, I'm so glad!" (PL2)

- ... to onaji = "the same as"
- ni natta is the plain/abrupt past form of ni narau ("become/change to"). Ni nareta (next frame) is the past potential ("was able to") form of ni narau.
- yokatta is the plain/abrupt past form of ii/irai ("good/fine"). Besides its literal meaning of "was good," yokatta is used idiomatically to mean "I'm so glad" (when one has been lucky or things otherwise go according to one's wishes, as here) or "I'm relieved" (when one's fears have been proven unnecessary).

Friend: それでやっと日本人と 友達 になれた 人た
Sore de yatto Nihonjin to tomodachi ni natta hito da.
with that finally Japanese with friends was able to become (expln.)
"And with that, I was finally able to become friends with some Japanese." (PL2)

嬉しいよ。
reshii yo.
happy/glad (temp. adj)
"I'm so happy." (PL2)

Garcia: はあ。
Ha
"Hah-hah-hah." (PL2)

- ha is a very tentative hai ("yes"). He doesn't know whether to join in his friend's happiness or feel sorry for him.

ガルシア君 Garcia-kun

promesa
プロメーサ
(約束)



Title: プロメーザ (約束)
Promesa (*takusoku*)
Promesa (A Promise)

Woman 1: こんにち は。
Konnichi wa
today as-for
“Hello.” (PL2)

Garcia: こんにち わ
Konnichi wa
“Hello.” (PL2)

- the correct spelling for the standard daytime (usually afternoon) greeting *konnichi wa* is こんにち *wa*. The nonstandard spelling used for Garcia is presumably intended to reflect his foreign accent.

Woman 2: 大丈夫? 外人に 話しかけて。
Dayō bu, gajin ni hanashikakete?
all right/okay foreigner to addressing/talking to
“Is it okay — talking to a foreigner?”
→ “Do you think it’s a good idea — talking to a foreigner?” (PL2)

Woman 1: 遅れてる わね。
Okurete-rū wa ne
are late/behind the times (frm. colloq.)
“You’re behind the times.” (PL2)

これからは 世界 交流 の 時代 よ。
Korekara wa sekai kōryū no jidai ya,
from now as-for international interchange of era (emph.)/fr.
“We’re now in an era of international interchange, you know.” (PL2)

- dayōbu* means “all right/okay” in the sense of “no cause for concern.” Using it as a question implies there is cause for concern.
- hanashikakete* is the -te form of *hanashikakeru*, a combination of *hanasu* (“talk”) and *kakeru* (lit. “hang”). *Kakeru* added to another verb implies starting the action and/or directing it at someone/something, so *hanashikakeru* has the feeling of “strike up a conversation with (someone).” The woman’s syntax is inverted. Normal order would give her reason for concern first, and end with the questioning *dayōbu*.
- okurete-rū* is a contraction of *okurete-iru* (“be late/behind schedule”) from *okureru* (“become late/fall behind schedule”), in this case referring to being behind the times.
- korekara* is literally “from this,” meaning “from this time forward” → “from now (on) (in)the future,” but the implication here is that they are already in the era of international interchange.
- in informal situations, the emphatic particle *yo* alone can function as *desu yo* (“is/will be” + emph.), especially in female speech. As in the final frame, after a question word it can also act as an emphatic and very abrupt *desu ka?*

Woman 1: 今度、遊び に いらっしゃい よ
Kondo, asobi ni irasshai yo.
this time/sometime play/visit for come (emph.)
“Stop by for a visit sometime.” (PL2-4)

Garcia: はい、行きます
Hai, ikouku.
yes/okay will go
“Okay, I will.” (PL3)

- kondo* is literally “this time/occasion,” but it can variously mean “recently,” “now,” “soon/next time,” or “sometime,” depending on the context
- irasshai* is the abrupt command form of the PL4 verb *irassharu*, here equivalent to *iru* (“come”). *asobi ni kōsu* is an expression for “come visit,” and *asobi ni irasshai* is a common way to invite someone to one’s home.

Woman 1: 何 の 用 よ?
Nan no yō yo?
what of business (emph.?)
“What’s your business?”
→ “What do you want?” (PL2)



Title: エンビティア (うらやましい)
Enbitia (*Urayamashii*)
Envidiar (Envious)

Garcia: うらやましい、このストーブ捨てるなんて。
Urayamashii, kono sutōbu suteru nante
envious this stove/heater discard (quote)
"I'm envious that he throws away this stove."
→ "I envy him that he can actually throw away a
heater like this." (PL2)

- *sutōbu* is a katakana rendering of English "stove"; the Japanese word always refers to a space heater rather than to a kitchen stove, which is called レンジ *renji*, from English "range."
- *nante* is a colloquial quotative form that implies the situation described is extraordinary/astonishing.

Garcia: 挿って 行こう
Moratte iku!
receive/take and will go
"I think I'll take it." (PL2)

- *moratte* is the *se* form of *morau* ("receive/obtain"), and *iku!* is a colloquial version of *ikou*, the volitional ("let's")/think I'll *iku* ("go"), so the combination is literally "I think I'll receive/obtain it and go" → "I think I'll take it."

Man: うらやましいな、捨って引けるなんて。
Urayamashii na, suteru ikeru nante
envious (emph.) pick up-and can go (quote)
"I envy him that he can actually take (something
like that) home." (PL2)

- *na* is a mostly masculine equivalent of colloquial *ne*, in this case used for light emphasis.
- *ikeru* is the *te* form of *ikeru* ("pick up") and *ikerau* is the potential ("can/able to") form of *iku* ("go"), so it is literally "can pick up and go" → "can take." At this point it sounds like the man envies Garcia's nerve for being able to pack something up out of the trash. Japanese have traditionally disdained used goods, although this is evidently changing with the poor economy.

Man: 早く 場所 が あつたら 捨てなかっただ の。
Okar basho ga attaran sutenakatta now
set/keep place (subj.) if existed did not discard even though/but
"If I had a place to put it, I wouldn't have thrown it out
(but)"
→ "I wouldn't have thrown it out if I had room to
keep it." (PL2)

On Shelf: みかん
Mikan
Mandarin Oranges

Arrow: 新しいストーブ
Aatarashii sutōbu
New Heater

Sound FX: ブーン
Būn (humming sound of heater)

- *attara* is a conditional ("if") form of *otoe*, past tense of *aru* ("have/exists" for inanimate things).
- *atenakatta* is the past form of *atenai*, the negative of *ateniru* ("discard/throw away"). After a past conditional clause, a past negative ("did not") form has the meaning, "would not have (done)."
- *now* (literally "even though") implies a feeling of disappointment/regret
- sturdy cardboard *mukō* boxes are favorites for home storage

An introduction to the manga series,

三四郎の恋

Sanshirō no Koi

Sanshirō's Love

by
前川つかさ
Maekawa Tsukasa

Manga stories based on historical characters or events are not unusual, but manga artists generally have no compunctions about diverging from historical fact. Maekawa Tsukasa, known to regular MANGAJIN readers as the creator of *Dai-Tokyo Hinbō Seikatsu Man'yōshi* ("A Manual for Cheap Living in Greater Tokyo"), is no exception. In the series *Sanshirō no Koi* ("Sanshirō's Love"), Maekawa uses historical reality as a starting point for his manga story.

In the story on the following pages, Sanshirō is a young student who, in addition to his regular studies, is serving as apprentice and houseboy to a well-known writer, Nekome Tanseki. The character Nekome is modeled loosely on the famous early-20th century novelist, Natsume Sōseki (1867-1916), whose works include *Sanshirō* (source of the manga character Sanshirō) and "I Am a Cat" (*Wagahai wa Neko de Aru*, the source of the Neko in the name Nekome).

In the story, Nekome is offered a scholarship by the Japanese government to go to England to study English literature. Sōseki did indeed go to England on a government scholarship in 1900. At the time he received the scholarship, however, Sōseki was not yet a novelist, nor was he living in Tokyo. He was teaching English at the Fifth Higher School (these are sometimes called "high schools," but have no exact counterpart in the modern educational system) in Kumamoto, on Japan's southern island of Kyūshū, where he had been since 1896.

Both at the Fifth Higher School and at Tokyo University where he began teaching after his return from England in 1903, Sōseki followed in the footsteps of Lafcadio Hearn, a man of Irish and Greek ancestry who had come to Japan in 1890 after nearly two decades as a newspaper reporter in the United States. Hearn taught at the Fifth Higher School from 1891 to 1894, and at Tokyo University from 1896 to 1903. He was tremendously popular among his students, so much so that Sōseki is said to have objected to the injustice when he was appointed, in a wave of increasing nationalism, to replace Hearn and become the first native Japanese lecturer of English Literature at Tokyo University.

It's not surprising, then, that Maekawa Tsukasa has Lafcadio Hearn appearing as one of several actual literary figures from the period (or characters cast in their image) in this story about a novelist modeled on Sōseki. But Maekawa takes considerable liberties in depicting these "famous" characters, including Hearn.

Hearn himself apparently never held a post at the First Higher School in Tokyo (in the manga story it is referred to as "higher middle school"). It was Sōseki who taught concurrently at Tokyo University and the First Higher School as Hearn is said to do in this episode.

Except for a couple of months at the beginning of 1903 just after he got back from England, Sōseki did not live in Tokyo when Hearn was teaching at Tokyo University. Further, Hearn died in September 1904 even before Sōseki became a



novelist; Sōseki's first novel, *Wagahai wa Neko de Aru* ("I Am a Cat") began appearing serially in January 1905.

All this means, of course, that Sōseki could not have had a writer's apprentice/houseboy who took classes from Hearn prior to 1903, nor one who accompanied him to England even earlier, in 1900.

Sōseki has long been regarded as Japan's greatest novelist of the 20th century. His second novel, the humorous and satirical *Betrayer* (1906), remains a perennial best seller, and the much sadder *Kokin* (1914) is probably cited by more Japanese than any other modern novel as a book that profoundly influenced their lives. For readers wishing to learn more about him, Edwin McClellan's *Two Japanese Novelists: Sōseki and Tōson* is handy, with brief summaries/discussions of his major novels.

Donald Keene's monumental *Down to the West* has a lengthy chapter on Sōseki as well as on Mori Ōgai, another turn-of-the-century author mentioned in this episode, and Nagai Kafū, the author who appeared in the episode published in MANGAJIN No. 23. More recently Van Gessel's *Three Modern Novelists: Sōseki, Tanizaki, Kawabata* is aimed at "the general, perhaps even the casual, reader of

* have no compunctions about = そんたくして = diverging from = そつそつと = irregular/irregularity * apprentice = お手代 = manzai/deshi * injustice = 不正 / 不正直 = unfairness * takes considerable liberties = かなりうつす = 假想 = konan jiyū ni tsukibōra * perennial = 持続的な / jizokuteki-na / eikyū na * sober = 肖々 = しやくしやく = ness-na/shitoku-shoku-na

modern Japanese literature in translation."

Lafcadio Hearn was the author of several books on Japan, beginning with *Glimpses of an Unfamiliar Japan* in 1894, which made him known in the West as an important interpreter of Japan. His two most famous works were published in the year of his death—*Japan: An Attempt at*

Interpretation, and *Kwaidan* (怪談, romanized as *Kaidan* today), a collection of Japanese tales of the supernatural.

For more information on Hearn's life, as well as samples of his writing starting with his earlier days as a sensationalist newspaper reporter in Cincinnati, see *Wandering Ghost: The Odyssey of*

Lafcadio Hearn, by Jonathan Cott. Another interesting perspective on Hearn's life in Japan is found in Michael Shapiro's *In the Land of the Brokenhearted*, which is, unfortunately out of print.

Wayne Lammers, MANGAJIN Translation Editor, is a former professor of Japanese literature.

Lafcadio Hearn: a photo from the cover of *Wandering Ghost: The Odyssey of Lafcadio Hearn* (Kodansha), and Maekawa's manga version (obviously an older Hearn). Hearn's left eye was injured in a childhood accident, and he showed only his right side for photographs.



Natsume Sōseki: photo from the book *Three Modern Novelists* (Kodansha) vs. the manga character Nekome Tanseki. There are photos of Sōseki that show him with a more pointed mustache (This photo is from 1912.) Actually Sōseki was a pen name. His real name was Natsume Kinnosuke



日本語ジャーナル The Nihongo Journal

Until now, *Mangajin* could only sell back issues of *The Nihongo Journal*; but now we are proud to offer yearly subscriptions to all *Mangajin* readers! Forget about monthly trips to the Japanese bookstore. Forget about calling every month and ordering the latest issue. Receive *The Nihongo Journal* directly at your doorstep, without any hassle or delay!

The Nihongo Journal is a refreshing language aid for both classroom and independent study. All exercises are arranged according to monthly topics and reading levels. Featured subjects cover business language and writing, Japanese Language Proficiency Test preparation, tips for memorizing kanji, and much, much more!

Subscriptions Now Available!

A deal for *Mangajin* subscribers:

Get \$5.00 off your subscription to *The Nihongo Journal*! Just another bonus for subscribing to *Mangajin*!

Send your order along with payment to: *Mangajin*, Box 7119, Marietta, GA 30065. Or call 1-800-552-3206 with Visa or MasterCard orders!

- YES! I want to subscribe to *The Nihongo Journal*. I understand that, as a *Mangajin* subscriber, I'll get 1 year (12 issues) for only \$95.00.
- I'm not a *Mangajin* subscriber, but I'd like to get the next 12 issues of *The Nihongo Journal* for \$100.00.

• Name _____

• Address _____

• City _____ State _____ Zip _____

• Check or Money Order enclosed.

• I'll pay by... Visa Mastercard

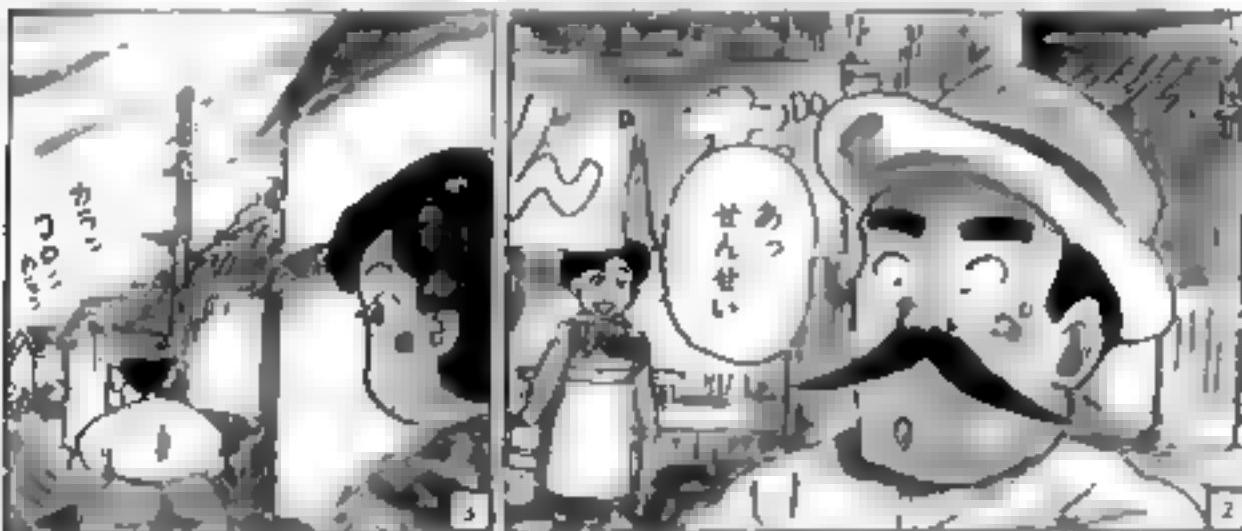
• Card No. _____ Exp. date _____

• Signature _____ Tel. # _____

Offer valid in U.S. only

Phone required for credit card orders

第三回 イギリス



For background information on the characters appearing in this manga story, see the preceding pages.

© Maekawa Tsukasa. All rights reserved. First published in Japan in 1990 by Take Shobō, Tōkyō. English translation rights arranged through Take Shobō.

1 Title:

Das Nyū Wa Igitisu
Story No. 20: England

- *Igitisu*, from Portuguese *Inglatér*, is the traditional katakana name for England that continues to be used today, although most Japanese would also recognize, and some regularly use, イングラント *Ingrando*, from the English name.

Narrator:

Atsusa no kibishikatta natsu no yūmagure, Nekome Senser wa itsu ni naku tsugi-asu de teyo o fudotte-ita.
In the evening twilight after a relentlessly hot summer day, Mr. Nekome was making his way home in an unusual hurry. (PL2)

- *atsusa* ("heat") is a noun form of *atsui* ("hot"), and *kibishikatte* is the plain abrupt past form of *kibishi* ("harsh/severe"). *Atsusa ga/no kibishikatta* is a complete thought/sentence ("the heat was severe") modifying *natsu no yūmagure* ("summer evening"). No often replaces the subject marker *ga* in modifying clauses like this.
- *yūmagure* = *yūgure* = "evening twilight."
- *senser*, most familiar as the word for "teacher," is used as a title (and term of address — see below) for a variety of people considered worthy of respect, including doctors, politicians, and writers.
- *itsu ni naku* is the adverb form of *itsu ni nati*, "unusual/uncommon."
- *tsugi-asu* is from *tsugi* ("hurry/rush") and *asu* ("foot/feet/leg/s") → "hurried steps." *De* indicates method/manner, so *tsugi-asu de* is literally "with hurried steps" → "in a hurry"
- *teyo* is "(one's) way home" and *fudotte-ita* is from *fudoru* ("follow/race"), so *teyo o fudotte-ita* = "was making his way home"

Sound FX:

Karan karakon karakon kararakon
(hollow sound of wooden geta knocking and scraping against the ground)

- the more typical FX for *geta* ("wooden sandals/clogs") is *karan karon* as seen in frame 3. The variation here presumably reflects his great hurry, which makes the sound of the geta less regular

2 Okei:

A! Senser
"Hello, Mr. Nekome." (PL2-3)

- it's quite typical for Japanese to address others by title rather than by name — especially superiors or persons of respect.

3 Sound FX:

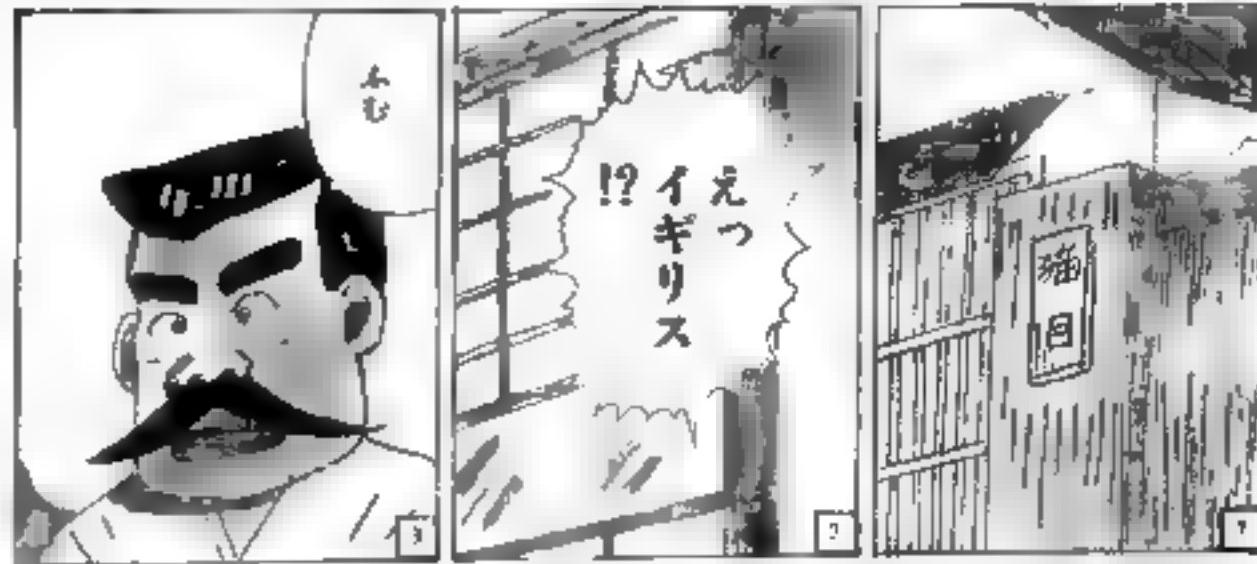
Karan karon karon
(hollow sound of geta)

1 Nameplate:
Nekome

2 Sanshirō:
E! Igirisu?
"What? England?"

3 Nekome:
Furu
"Uh-huh." (PL2)

- *furu* is only an approximation of a grunt-like utterance. It can be equivalent to *an* ("uh-huh/yeah") or to *fu*, an interjection showing interest/understanding, "oh?/is that so?/really?/hmm, I see." Here it seems to be the former.



4 Nekome:
Kyō Monbushō kara Eibungaku no kenkyū no tame no ryōgaku o susumerareta na...

"Today I was urged by the Ministry of Education to (consider) study abroad for the purpose of studying English literature."

→ "Today the Ministry of Education offered to send me to England to study English literature." (PL2)

- *Eibungaku* ("English literature") combines the first character of the kanji name for England (英: *Eikoku*) with *bungaku*, the word for "literature/belles-lettres." *Eibungaku no kenkyū* = "the study of English literature"
- *no tame* = "for the purpose of"
- *ryōgaku* = "study abroad"
- *susumerarete* is the *te* form of *susumerareru*, the passive form of *susumeru* ("urge/offer").



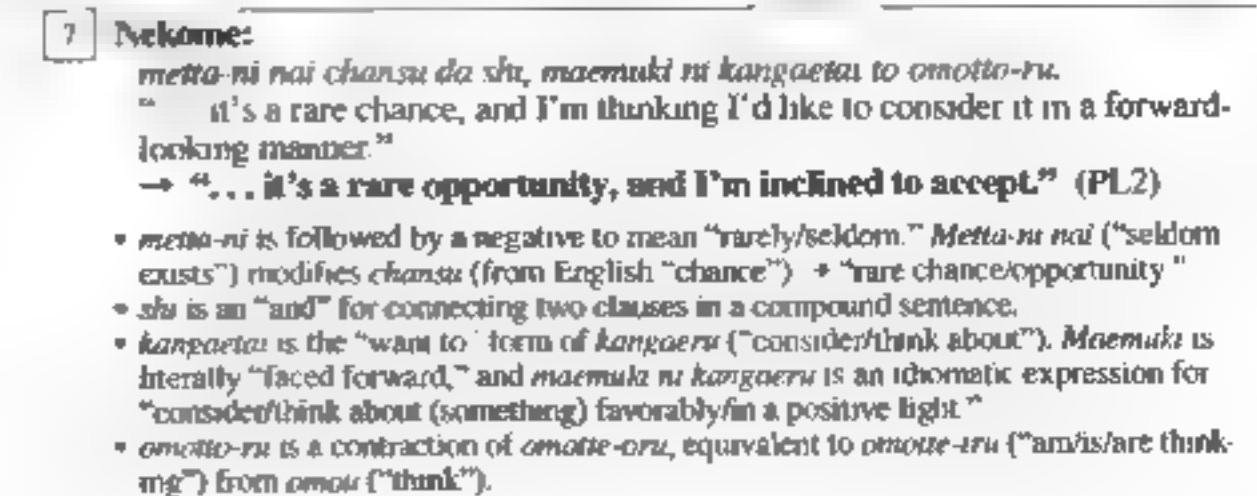
5 Sanshirō:
Mō kimerareta n desu ka?
"Have you already decided?" (PL4)

- *mō* = "already"
- *kimerareta* is the plain/abrupt past form of *kimerareru*, a polite form of *kimeru* ("decide").



6 Nekome:
Iya, mada kakutō wa shunakatta ga
"Well no, I didn't give them a firm answer yet, but..." (PL2)

- *iya* is literally "no," but often it serves merely as a kind of "warm-up" word, like "well." Here it seems to be a little bit of both.
- *mada* followed by a negative means "not yet"
- *kakutō* is written with kanji meaning "definite/certain" and "answer/reply" → "firm answer"
- *shunakatta* is the past form of *shunai*, which is the negative of *suru* ("do/make").





1 Nekome:

Moshi sō natta baai da ga, omae no koto wa Ogai-kun ni demo tanomō to omotte-oru.

"In the case that it becomes that way, I'm thinking I'll ask a favor of Ogai or someone regarding you."

→ "If I do go, I plan to ask Ogai to take you in." (PL2)

- *moshi* is normally followed by a conditional form (-tara, nara, etc.), but here the phrase *sō natta baai* ("in the case that it becomes that way") provides the conditional meaning
- *do* *go* at the end of an introductory clause can function essentially like *wā* ("as for") to mark one's topic
- *omae* is an informal/abrupt word for "you" used mostly by males with their peers or subordinates. *Omae no koto* = "things having to do with you/about you."
- 猿田外 Mori Ogai was a famous literary contemporary of Natsume Sōseki, on whom Nekome is modeled.
- *-kun* is an equivalent of *-san* ("Mr./Ms.") used among male peers.
- *demo* after an object means "or something"; after a person, "or someone."
- *tanomō* is the volitional ("I shall") form of *tanomō* ("ask/request [a favor]"). *Ni* is used to mark the person being asked.

2 Nekome:

Dakara omae wa nani mo shinpaishunaside konna mama bengaku ru hagemu yo ni ...

"So (I want you to) go on applying yourself to your studies without worrying about a thing." (PL2)

- *dakara* = "so/therefore"
- *nani mo* is followed by a negative to mean "not... at all."
- *shinpaishiunaside* is a negative -te form of *shinpaishuru* ("worry"). *Nani mo shinpaishunaside* = "without worrying at all."
- *mama* = "as is/unchanged" so *konna mama* means "unchanged from this/now" or "remaining this way" → "go on (doing)."
- *hagemu* = "strive/make an effort"
- ... *yo ni* is short for something like "... yo ni shinpaishru", a fairly gentle command form of ... *yo ni suru*, "make it so that ..." *Yo ni* is often used to give commands with the feeling of "I want you to..."

3 Sound FX:

Pūn
(whine of mosquito)

4 Sound FX:

Pachi!
Slap!

5 Sanshirō:

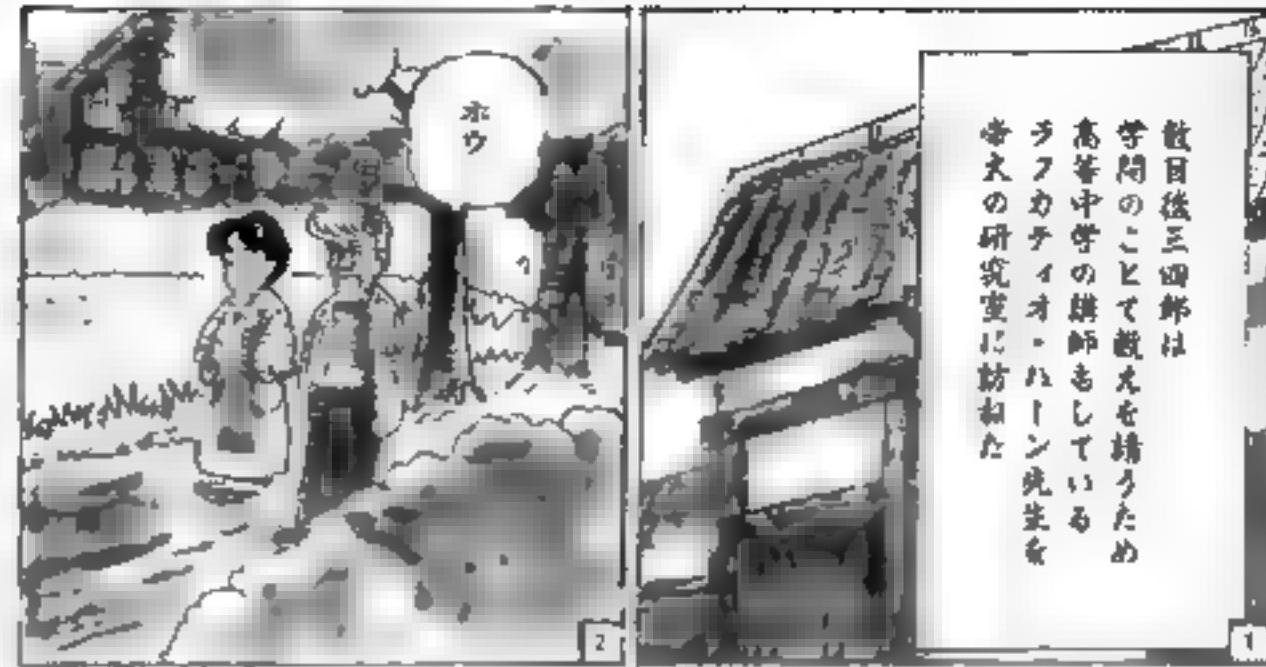
Igitatsu ka
"England, bunk?" (PL2)

1 Narrator:

Sijutsu go, Sanshirō wa gakemono no kojo de oshie o kou tame,
Several days later, Sanshirō, in order to seek instruction on some scholarly matters,

kōtō chūgaku no kōshū mo shite-iri Rafukadio Han Sensei o Teidai no kenkyū-shitsu ni tazineta,
visited Professor Lafcadio Hearn (who also taught at Sanshirō's higher middle school) in his office at the Imperial University. (PL2)

- *oshie* is the noun form of *oshieru* ("teach/instruct"), and *kou* means "ask/request/beg," so *oshie o kou* is literally "ask for (his) instruction."
- *kōtō chūgaku* (strictly speaking renamed *kōtō gekkō* ["higher school"] by the time Hearn was teaching at the university), was the name given in mid-Meiji to a small number of elite prep schools for entry into the imperial universities.
- *Teidai* is short for 帝大 *Teikoku Daigaku*, "Imperial University"—referring to Tokyo Imperial University (today's Tokyo University) in this case.
- *kenkyūshitsu* (literally "research room"), is the term for university faculty offices.



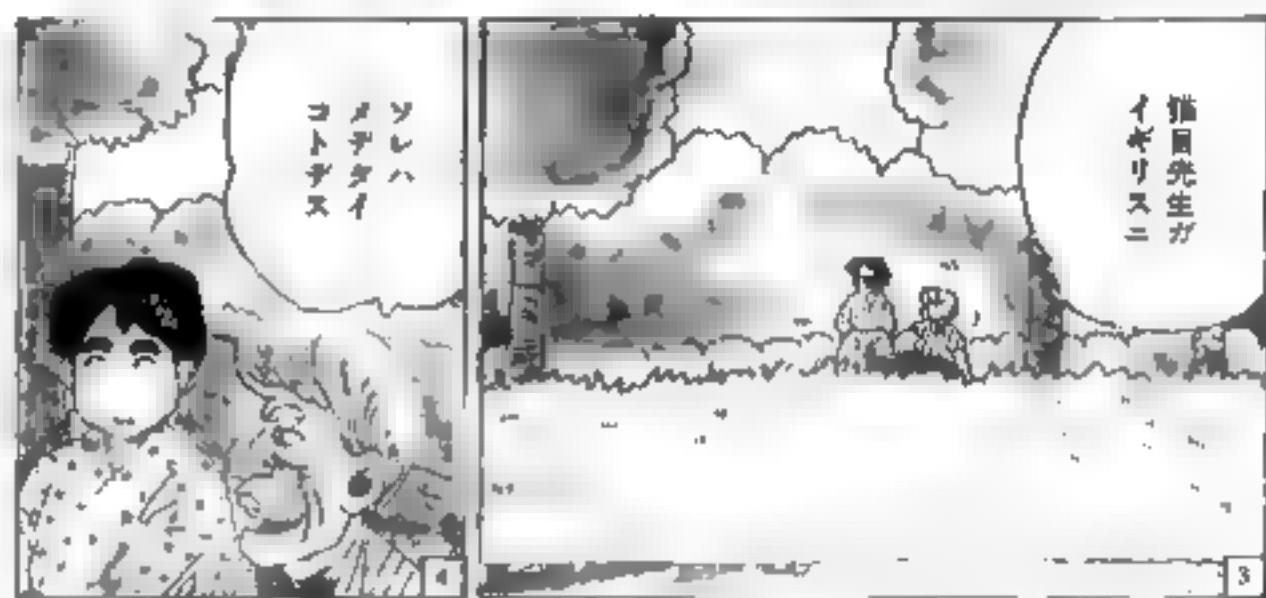
数日後三四郎は
学問のこととて懇々を請うため
高等中学の講師もしている
ラフカティオ・ハーン先生を
帝大的研究室に訪ねた

2 Hearn:

Hō.

"Hmm." (PL2)

- *hō* is an interjection showing interest/mild surprise, like "Really?/Oh!"
- Using katakana for Hearn's speech is a standard device for non-native speakers—indicating, perhaps, that he speaks with an accent



拙回先生が
イギリスニ

3 Hearn:

Nekome Sensei ga Igirisu ni.

"Mr. Nekome (is going) to England?" (PL2)



はい
たぶんオーガイ先生
にお世話をなる
ことに
ドウスルノ
デスカラ

4 Hearn:

Sore wa medetaru koto desu.

"That is a happy thing."

"That's wonderful news." (PL3)

- *medetaru* = "happy/joyful/suspicious"

atic expression for staying at someone's house. *O-* is honorific

- ... *koto ni* here implies ... *koto ni naru* (to arranment), an expression meaning "(I think) it will be decided/arranged that . . ." → "I think I will probably . . ."

5 Hearn:

Kimi wa dō suru no desu ka?

"What will you do?" (PL3)

Sanshirō:

Hai, tabun Ogai Sensei ni o-sewa ni naru koto ni

"Well, I think I'll probably be staying with Mr. Ogai." (PL3)

- *hei* (lit. "yes") can be used like this to acknowledge a question even when it is not a yes-no question.
- *sewa ni naru* basically means "receive favor/faid/help." It's often used as a po-

6 Hearn:

Fuma

"Hmm (I see)." (PL2)

7 Sound FX:

Ji ji ji ji (chirping of a kind of cicada, usually called *abura-zemi*)

Mii mii mii (chirping of a kind of cicada called *mii mii-zemi*)

- *mii* (or *mii*) is the most common FX for the cries/chirping of *semi*, or cicadas.



past form of *aru*) means "is both ... and ..." or "is ... as well as ..." The expression comes from *de aru*, a more formal equivalent of *da/desu* ("is/are").

5 Hear:

Korekara wa Nihonyjin ni mo sō tu koto hitsuyō desu.

"From now on, for Japanese people, too, that kind of thing is necessary."
→ "In the future, Japanese people need to have that kind of experience, too." (PL3)

- *korekara* is literally "from this," meaning "from this time forward" → "from now (on)/(in)the future."

(continued on facing page)

1 Hear:

Kure mo tsuite itara?

"Why don't you go along?" (PL2)

- *tsuite itara* is a conditional "if" form of *tsuite iku* ("go along/accompany"). The *-tara* form of a verb (literally implying "how would it be if you [do the action]") is often used to suggest/urge that the action be done. "Why don't you ..."

2 Sanshirō:

E!?

"What!?" (PL2)

3 Hear:

Watashi, Nihon ni kite wakai hito-tachi ni Eigo ya Eibungaku o oshiete kita.

"I came to Japan and have been teaching young people English language and English literature." (PL2)

- as a *gagiri*, Hear overuses *watashi*.
- *kite* is the *-te* form of *kuru* ("come").
- the suffix *-tachi* turns nouns referring to people into plurals. Since *wakai hito* ("young person/people") can be either singular or plural, adding *-tachi* makes it unambiguously plural.
- *yo* is used to mean "and" between two or more items in a list, usually implying that the list is not necessarily complete.
- *oshiete* is the *-te* form of *oshieru* ("teach") and *kita* is the plain/abrupt past form of *kuru* ("come"). *Kuru* is often added to the *-te* form of verbs to indicate that the action began at sometime in the past and has continued to the present.

4 Hear:

Watashi mo Nihongo to Nihonjin ni ōki-na eikyō o uketa.

"I have also been greatly influenced by the Japanese language and the Japanese people." (PL2)

Hear:

Sore, watashi jishin no tame de mo ari, honroku no tame de mo ari.

"It has been for my own benefit, as well as for my country's benefit." (PL2)

- *ōki-na* is an alternate form of the adjective *ōki*, "big/large."
- *uketa* is the plain/abrupt past form of *ukeru* ("receive"). *Ōki-na eikyō o uketa* = "received a large influence" → "have been greatly influenced."
- *jishin* = "self/oneself," *watashi jishin* = "I myself," and *watashi jishin no* = "my own."
- *no tame*, seen above with the meaning "for the purpose of," here means "for the good/benefit of"
- *de mo ari* *de mo aru* (*ari* is the

1 Hear:

*Nekome Sensei ni tanonde mitara
dō desu?*

"Why don't you try asking Mr.
Nekome?" (PL3)

- *tanonde* is the *-te* form of *tanomu* ("ask/request a favor"), and *mitara* is a conditional "if" form of *maru* ("see"). *Miru* after a *-te* form gives the meaning "try (doing the action)" or "do (the action) and see what happens."
- *dō desu* is a short form of *dō desu ka?* ("how is it?"); *tanonde miru dō desu (ka)?* is literally "how would it be if you try asking?" — the full form of the conditional expression used for making a suggestion seen at the top of the facing page.

**2 Sound FX:**

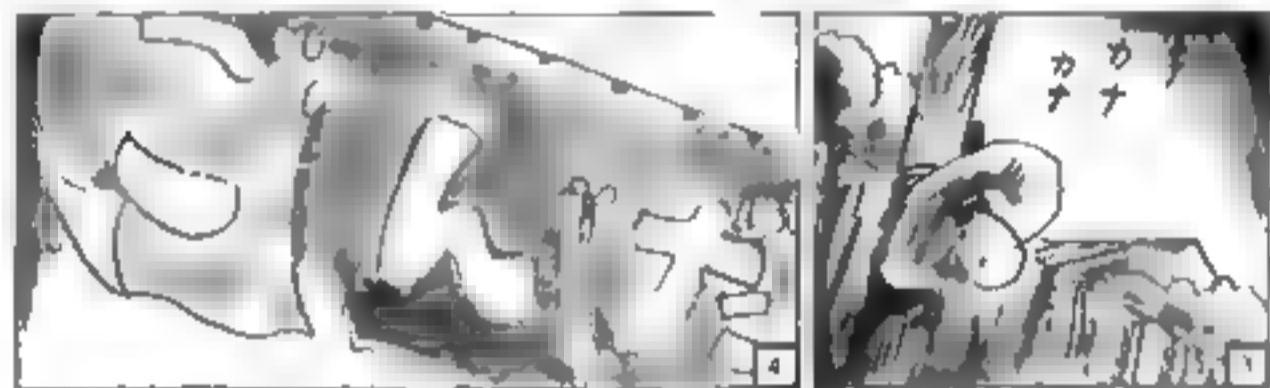
Pocha
Splash

Hear:

*Kore wa kumi ni totte mo chansu
kuma.*

"This may be a chance for you as
well." (PL3)

- *ni totte* = "for," and *mo* = "also/as well"
- *kuma* is short for *kamu shurenai* ("might be/may possibly be").

**3 Sound FX:**

Kana kana kana
(chirping of a kind of cicada
known as *kanakana* or *hegarashi*)

**4 Shop curtain:**

Dango
Dumplings

- *dango* is a generic name for boiled or steamed "dumplings" made with flour from various grains. As was customary at the time in which this story is set, the sign on the shop curtain is to be read right to left.

**5 Oket:**

Ocha.
"(Have some) tea." (PL2)

Sound FX:

Toku toku
("burbling" sound of tea pouring
into cup)

(continued from previous page)

6 Hear:

*Nekome Sensei ya, sore ni tsuzukou kimi-tachi ga don-don solo ni me o
hiraku beki desu.*

"Mr. Nekome and you fellows who follow him should more and more open your eyes to the outside."

→ "Mr. Nekome and you youngsters who will follow in his footsteps should all broaden your horizons at every opportunity." (PL3)

- *sore*, lit. "that," here serves as a personal pronoun for Nekome Sensei → "he/him."
- *don-don* means to do something "rapidly/more and more/lots and lots."
- *beki da/desu* after a verb implies "should/bought to/must."



1 Okei:

Kono mae Nekome Sensei hidoku tsoude ita kedo ...

"Mr. Nekome was in a terrible hurry the other day, (but ...)?" (PL2)

Okei:

nanika atta no kashira?

"is it perhaps that something happened?"

→ "Did something happen?" (PL2)

- *kono mae* = "before this" → "the other day"
- *hidoku* is the adverb form of *hidar* ("terrible")
- *tsoude-ta* is the past form of *tsoude-iru* ("be in a hurry"), from *tsugu* ("hurry/rush")
- *nanika* = "something" and *atta* is the plain/abrupt past form of *aru* ("exist[s]"), or when speaking of events "occur[s]/happen[s]"
- *kashira*, used mostly by females, asks a conjectural question, "I wonder if/is it perhaps (that)?" The *no* indicates she is seeking an explanation.

2 Sanshirō:

Un

"Uh-huh." (PL2)

3 Sanshirō:

Sensei, Iparisu ni iku kamo shirenu
n da.

"Mr. Nekome may go to England." (PL2)

- *n(n) da* shows he is making an explanation

Okei:

H?

"What?" (PL2)

4 Sound FX:

Kana kana kana
(chirping of cicadas)

5 Okei:

Sanshirō-san wa?

"What about you?" (PL2)

- Japanese often use their listener's name or title in situations where English speakers would say "you."
- stating just a topic like this with the intonation of a question asks very generally about the status or condition of that topic. This form of question can be used either when the implied question is obvious or when you're not quite sure how to formulate your question. Here Okei implies something like *Sanshirō-san wa dō naru ne?* ("What's going to happen to you?").

6 Sanshirō:

Boku mo iku kamo shirenu.
"I may go, too." (PL2)

- *boku* is an informal "I/we" used by males when speaking with close friends and acquaintances.

7 Shop curtain:

Dango
Dumplings

Sound FX:

Kana kana kana kana kana
(chirping of cicadas)

1 Nekome:
Oī, Sanshirō.
"Hey, Sanshirō!" (PL.2)

Sound FX:

Gara

Rattle (short rattle of sliding door being flung open)

2 Nekome:
Monbusho kara omae o taidō suru kyōka ga orita zo.
"Permission to have you accompany me came down from the Ministry of Education."
→ "The Ministry of Education granted me permission to take you along." (PL.2)

Sanshirō:

Honto desu ka?
"Really?" (PL.3)

- *taidō suru* is a formal word for "be accompanied by (someone)/take (some one) along." *Omae o taidō suru* is a complete thought/sentence ("[I] will take you along") modifying *kyōka* ("permission").
- *orita* is the plain/abrupt past form of *oriru* ("go/come down"). *Kyōka ga orita* is a formal way to say "permission is/will be granted."
- *zo* is a rough masculine particle for emphasis
- *honto* ("truth") is often shortened to *honto* in colloquial speech. *Honto desu* = "is true," and *honto desu ka* = "Is it true?" → "Really?"

Narrator:

*Igirisu-yuki o ketsui shita
Sanshirō...
Sanshirō who decided to go to England...
→ Sanshirō had decided to go to England. (PL.2)*

*Shikashi sono mune no uchi wa,
Okei-chan to no wakare o omou to,
gyutto shimesukerareru no datta.
But when he thought about parting with Okei, he felt a tightening in his chest. (PL.2)*

- *yuki* is a suffix form of the verb *iku* ("go") that is attached to place names for the meaning "bound for ."
- *ketsui* is a noun for "decision/determination," and *shita* is the plain/abrupt past form of *suru* ("do/make"), which turns the noun into a verb.
- *Igirisu-yuki o ketsui shita* is a complete thought/sentence ("decided on going to England") modifying Sanshirō, so the first sentence is really just a fragment in Japanese
- *chan* is a diminutive equivalent of *san* ("Mr./Ms.") used mostly with children but also used affectionately by



adults among close friends/intimates.

- *gyutto* is an FX word for pushing/pressing/squeezing with considerable force. The *-to* ending makes it function as an adverb
- *shimesukerareru* is the passive form of *shimesukeru* ("tighten/cinch/choke").
- *no datta* is the past form of explanatory *no da*, here serving as a kind of narrative emphasis.





YOUR SHORTCUT
TO PROGRESS
IN JAPANESE
STARTS WITH
THIS MAGAZINE

Monthly

The Nihongo Journal

Do you want to improve your Japanese? Try the Nihongo Journal! Each month we cover a wide variety of subject areas, and with levels ranging from beginning to advanced, the Nihongo Journal has something for everyone. It's an effective study tool whether you're interested in everyday Japanese conversation or business Japanese for use at the office.

In addition, each month we'll introduce you to fascinating aspects of Japanese culture.

Convenient English translations accompany the Japanese text and all Kanji is written with its corresponding Hiragana underneath.

To improve your listening skills, the monthly Nihongo Journal is also available on cassette tape.

●Contents

[COLOR]

Colortopics/Traditional Art and Its World/NJ Gallery

[JAPANESE LESSONS]

Beginning Japanese/Kanji Isn't That Hard/Modern Japanese: An Integrated Course -- Introductory Edition: Going Up Against the Japanese Language Proficiency Test/Japanese Through Linguistic Functions, Vocabulary Building: The Fun Method/Course in Business Writing/News Nihongo

[INFORMATION COLUMNS]

Today's Neologisms: A Guide/AdLog/Essay/Current Event File/This Month's Guest

Prices within Japan
Magazine—¥600
Cassette tape—¥2,060

The Nihongo Journal is available at the following bookstores. Please contact the store nearest you for the exact price:

Hawaii

BUN BUN DO BOOKSTORE
☎ 808-946-9790

California

KINOKUNIYA BOOK STORES OF AMERICA CO., LTD.
SAN FRANCISCO STORE

☎ 415-567-7625

NEW OTANI STORE

☎ 213-687-4447

LOS ANGELES STORE

☎ 213-687-4480

TORRANCE STORE

☎ 213-327-6577

BOOKS NIPPAN

☎ 213-687-7400

New York

TOKYO SYOTEN

☎ 212-697-0480

NEW YORK KINOKUNIYA BOOK STORE

☎ 212-765-1461

Hong Kong

APOLLO BOOK CO., LTD.

☎ 852-3-678482

Networking for Global Communication



ALCPRESS INC.

2-54-12 EIFUKI SUGINAMI-KU TOKYO 168 JAPAN
PHONE 03-3323-1001 FAX 03-3327-1900

島耕作 Shima Kōsaku

(Part II)

The story so far . . .



Transferred from the head office in Tokyo, our hero Shima becomes a manager in the advertising department at the Hatsuhiba factory in Kyoto (Hatsuhiba is a fictional company modeled loosely on Matsushita/Toshiba). A bread-making machine is their latest hit product, and the division's female employees spent a year devising recipes for it. Shima samples their bread as part of his introductory tour of the factory, but makes the mistake of criticizing the taste. The root of the problem is that Shima just doesn't like bread, but they don't know this, and relations with his co-workers have grown cold. Their snubs are subtle—his tea is served abruptly, his desk is the only one without flowers. Shima particularly notices the aloofness of one OL, Miss Suzukamo.

Meanwhile Shima's boss, Kurashige, tells him that they will soon be visited by a group of Chicago business leaders, and as an English speaker, Shima will be expected to entertain them. Kurashige wants Shima to take them to Kyoto's exclusive teahouses, where they can be entertained in the traditional style. He offers to introduce Shima to a teahouse he frequents in the elegant entertainment district called Gion.



A note about Kansai dialect

In this story, Shima has moved to the city of Kyoto, the heart of the geographical area known as Kansai 關西. Consequently he (and the reader) encounters Kansai-ben 關西弁, Kansai ("dialect"). Kansai-ben has the same roots as "standard" Japanese, but has its own distinctive flavor. Hallmarks include the substitution of the suffix *-ben* for *-nai* ("wakaranai" → "wakaraben"), using *ore* in place of *iru* for the verb "to be", saying *yo* instead of *da* ("kawasō da" → "kawasō yo"). There are differences even within the Kansai region: Kyoto-ben is thought to be elegant and polite, while Osaka-ben is considered somewhat coarse.

Actually, what is now called "standard" Japanese is really a modified Tokyo dialect. Since Kansai was the political and cultural center of Japan for over 1000 years, Kansai people feel that Kansai-ben is the "right" Japanese and some refuse to speak in "standard" Japanese. If you'd like to learn a little Kansai-ben, check out *Kansai Japanese* by Peter Tse (Charles E. Tuttle, 1993).

The language of modern Japan and Western Japan

KANSAI JAPANESE

A comprehensive and essential guide to the dialects of western Japan. This is the only linguistic road map for life and travel in Kansai—that's go west without it.

© Hirokane Kenshu, All rights reserved. First published in Japan in 1987 by Kōdansha, Tokyo
English translation rights arranged through Kōdansha.



1

Shima: 五条閣の本茶寮(おとねや)は初めての丁度は絶対にあがれないと聞きましたが。
 Gion Kōbu no o-chaya ni wa hoymete no o-koku wa setto-ni agarenai to kikimashita ga.
 (place name) < teahouse to as-for first time (=) customers as for absolutely cannot enter (quic) heard but
 "I've heard it's absolutely impossible for a first-time customer to enter a teahouse in Gion Kōbu,
 but (is it true?)" (PL3)

- *o-chaya* (lit. "teahouse/shop") is the traditional name of the high-class restaurants where geisha entertain.
- *hoymete* = "for the first time" and *hoymete no o-koku* = "a first time (customer)"
- *agarenai* is the negative of *agaren*, the potential ("can/able to") form of *agaru* ("rise/go up"). The verb *agaru* is used to refer to entering private homes and traditional-style inn restaurants, etc. where visitors take off their shoes and step up onto the main floor of the building
- *kikimashita* is the PL3 form of *kiku* ("hear").

2

Kurashige: そや な。ま、メンバーハイのゴルフ場 思うたら いい。

So ya na. Ma, menba-hi no golf course omotara ii.
 so/that way is (colloq.) (pause) member-system (=) golf course/club if think is good/correct

"Yeah, that's right. You know, you can think of them like members-only golf courses." (PL2)

- *so ya na* is dialect for *so da na* ("it is so"). He is responding to Shima's implied question, "Is it so?" *Ya* typically replaces *da* ("is/are") in Kansai dialect, it feels much less abrupt than *da*.
- *ma* is used as a kind of "verbal pause," like "well/you know."
- *omotara* is dialect for *omou-tara*, a conditional "if/when" form of *omou* ("think"); *quitative te* is often omitted in Kansai.

3

Kurashige: ビジタ ドけよ あそべん けど、メンバ スタッフは どうして どちら いき や
 Bujittsu dekete yo asoben kedo, menba-staff ni dōshin shite marotara iki ya.
 visitor only if it be cannot play but member(staff) by if get accompanied okay is
 "A visitor can't play if he's alone, but if he has a member accompany him, he can." (PL2)

トラブルが おきた時に の 責任 をはっきりとれる人間 が 必要 なん や。
 Troublu ga okita toki ni sekinin o hakanai tereba ningen ga hitotsu na n ya
 trouble (subj. 1/tt/when occurs offce responsibility (obj.) clearly can take person (subj.) necessary (expln.) is
 "A person is necessary who can clearly take responsibility when trouble occurs." —
 "They need someone they can count on to take responsibility if the visitor causes any trouble." (PL2)

- *yo* is a contraction of *de yo*, "if it is" = "so besshi de yo" = "if it is only a visitor" • "a visitor alone"
- *asoben* is a contraction of *asobearu*, the negative of *asoboru* ("can play"), from *asobu* ("play").
- *dōshin shite morotara* is dialect for *dōshin shite morotara*, the *te* form of *dōshin suru* ("accompany") plus a conditional "if/when" form of *mouru* ("receive"). *Morou* after the *te* form implies the action is done as a favor for the benefit of the subject (in this case the visitor), and *ni* marks who is doing the favor
- *okita* is the plain abrupt past form of *okiru* ("[something]arises/occurs"). *Toki* means "time/time when," so *teruburu ga okita toki* is literally "when trouble occurred," but when the verb modifying *toki* is in past tense the actual meaning is often a more hypothetical "if (the action takes place)."
- *na n yo* is the Kansai dialect equivalent of the explanatory *na no do* ("The explanation is that...")

4

Kurashige: ほんま ほんま くわんじゅうの 人間 じゃ こりんなと うそ。 実れへん いき や
 Honma honma kuwanjū no ningen ja konna tokoro ni korehen ni yo kedo na.
 actually/formally as for 1/more class of level of person It is this kind of place it cannot come (expln.) but (colloq.)
 "Actually, a person on the level of my position can't normally come to this kind of a place, but..."

オヤジ が 遊び人 で メンバー やった さかい や。
 oyaji ga asobin yo de menba yatta sakaie ya.
 dad/oild man (subj.) carouser was-and member was because (colloq.)

"because my old man was a carouser and a member,..." (PL2)

- *honma* is a colloquial/dialect equivalent for *honjō* ("truth"); *honma yo* = "actually/normally"
- *korehen* is dialect for *korerenai*, negative of *koreareru* ("can come"), from *kuru* ("come"), *ya kedo* is dialect for *do kedo* ("but"), *votta* = *dōto*, past of *de* ("I/We"), and *sakaie* is dialect for "because"
- *yo* is an informal word for "father." In adult speech it usually means one's own father, and *oyaji-san* is used for someone else's. *Oyaji* remains informal even with the honorific *san*, though, so it should be used with caution.

5

Kurashige: 祖父 代 て 二 代 は 住 た し こ も と と 人 や
 oyako nida de kono mise tsukawashite morote-ru n ya.
 parent & child 2 generations (scope) this shop/teahouse have been granted the favor of using (expln.)
 "we've had admittance to this place for two generations, from father to son." (PL2)

Curtain: 西紋

Saion (name)

- *tsukawashite morote-ru* is a dialect equivalent of *tsukawashite morotte-ru*, the *te* form of *tsukawashu*, the causative ("make/let (di T) form of *tsukau* ("use"), plus a form of *mouru* ("receive"). *Morou* after the *te* form implies the action is done as a favor for the benefit of the subject (in this case the speaker), so *tsukawashite morote-ru* is literally like "[I] am being granted the favor of being permitted to use." The causative form of a verb plus *moran* is essentially just a humble way of saying one is doing the action indicated by that verb



6

Kurashige おかみ、新人 連れてきた ゼ。*Okami shinjin tsurete koto zo.*
proprietress new person brought (emph.)

“Madame, I brought someone new.” (PL2)

- *okami* (or *okami-san*) is used for addressing or referring to “the mistress of the house,” especially for a woman proprietor (or proprietor’s wife) of a small shop, traditional restaurant, teahouse, etc. It was once used to refer to an ordinary housewife, but is now rarely used that way.
- *tsurete* is from *tsurenai* (“bring along (a person or animal)”). *Koto* is the plain/abrupt past of *kuru* (“come”). *Kuru* is often used after the *te* form of a verb to indicate that the action of the verb moves toward the speaker’s present location, especially with verbs like *tsurenai* where the direction is ambiguous.

7

Fuku ようおこしやした。西紋 の フク どす。よろしゅうに*Yō okashiyashita. Saemon no Fuku desu. Yoroshū ni.*
welcome (shop name) of (personal name) am (greeting)

“Welcome, I’m Fuku, of Salmon, I’m pleased to meet you.” (PL4)

- *yō okashiyashita* is a Kansai dialect equivalent of *yohi tsashinashita*, a polite “Welcome”
- *desu* is a Kansai dialect equivalent of *desu* (“is/are”).
- *yoroshū-ni* is dialect for *woroshiku*, the short form of the greeting *woroshiku o-negau itashimasu*, which might literally be translated as “I humbly ask you to treat me favorably” (*woroshiku* is the adverb form of *o-negau* [“good/fine/well”], and *itashimasu* is a humble equivalent of *suru*, “do/make”). There’s no truly equivalent phrase in English, but the greeting’s use in introductions is essentially the same as “Pleased to meet you”

8

Shima は、初めまして。島 鋭作 と 申します！*Ha, hajimemashite Shima Kōsaku to meshimasho.*
for the first time (surname) (given name) (quote) say/be called

“Hi- how do you do, I’m Shima Kōsaku.” (PL4)

- *hajimemashite*, literally meaning “(I meet you) for the first time,” is another standard part of introductions/first meetings that does not have a true equivalent in English, but its use is essentially similar to “How do you do?”
- *meshimasho* is from *mōsu*, a PL4 humble word for *iru* (“say/be called”).

9

Fuku 鹿児はん とは、もう 30年 以上、も おつきあいさせてもらおうとする んです も*Kurashige-han to wa, mo sanjūnen yō mo o-tsukiai sasete morōto-rū n dosu mo*
(name hon.) with as for already 30 years more than (emph.) have been granted the favor of associating (expn.) (emph.)

“With Mr. Kurashige, I have been granted the favor of associating for over 30 years already.”

→ “I’ve had the pleasure of knowing Mr. Kurashige for over 30 years.” (PL3-4)

Shima はあ*Ha.*

yeuh-huh “I see.” (PL3)

- *-han* is dialect for *-san* (“Mr./Ms.”).
- *mo* after a word indicating a number or quantity implies that number/quantity is “a lot”
- *tsukiai* refers to a “social relationship,” and *o-tsukiai suru* is a PL4 verb form of the word. *Sasete* is the *-te* form of *saserau*, causative (“make/let/do”) of *suru* (“do”). *Morōto-rū* is dialect for *morōto ru*, so *o-tsukiai sasete morōto-rū* is another case of a causative verb plus *morōto*, which is a humble way of saying one is doing the action mentioned.
- *dosu* is a dialect equivalent to *desu yo* (“is/are” + emph.).
- *ha* can sound very tentative and uncertain, but in this case it is simply a polite “yes” to signal that he is listening with interest → “I see/indeed.”

10

Shima 不純 ですが、こういうところは わめて なので 今日は 勉強 させて下さい。*Bunjū desu ga, kō ni tokoro wa hayume mo no de, kyō wa benkyō sasete kudasai.*
ineligent/boring is but this kind of place is-for first time because it is today as-for study/learn please allow me

“It’s boorish of me, but this is my first time in a place like this, so please let me learn today.” (PL3)

- *kudasai* after the *-te* form of a verb makes a polite request, so *sasete kudasai* is “please allow me to do,” and *benkyō sasete kudasai* is “please allow me to study/learn.” This is essentially a polite way of asking her to teach him the proper protocol.

11

Fuku よろしゅうおす。東京 の 人 は はっきり もの ゆうて 気持ち が よろしい な。*Yoroshū oshū Tōkyō no hito wa hakkiri mono yūte kimochi go yoroshii na.*
fine fine (place) of people as-for clearly/plunkly thing(s) say-and feeling (subj.) is good (colloq.)

“That’ll be fine. You folks from Tokyo speak plainly, and it’s refreshing.” (PL3)

- *yoroshū oshū* is a dialect form of *yoroshit desu*, a polite form of *u desu*, from *u/yoi* (“good/well/fine”). *Yoroshī* at the end of the sentence is from the same word.
- *yūte* is dialect for *ute*, the *-te* form of *u* (“say”). She has omitted *o*, to mark the object, after *mono* (“thing[s]”).
- when another person is called *Kimochi ga ii yoroshī*, it means that person gives the speaker a good feeling — i.e., he/she is “pleasant/refreshing.”



お茶座遊びの第一歩は
まずおかみとのつきあいから始まる
おかみは客の注文を受け
人數に合わせて部屋を決め
酒肴のセットティングをするポジションだ
このおかみをおさえておくことが
この世界でモテるコツだと言える



舞妓は人數が少ないので
予約しておかなければ
まず座敷に呼ぶことは出来ない

今晚は

部屋に通されると
酒と簡単なつまみ出しが用意され
舞妓・芸妓が来るのを待つ

12

Narration: お茶屋遊びの第歩は、まずおかみとのつきあいから始まる。
O-chaya asobi no dai ippo wa, mazu okami to no tsukai kara hajimaru.
 (hon-)teahouse entertainment > no. step as-for first proprietress with of association/relationship from begins.
The first step in teahouse entertaining begins with your relationship with the proprietress. (PL2)

おかみは、客の注文を受け、人数に合わせて部屋を決め。
Okami wa, kyaku no chōnom o uke, ninsū ni awasete heya o kame.
 proprietress as-for customer & order (obj.) receive-and number of people to matching fit room (obj.) decides-and

酒肴のセッティングをするポジションだ。
shukō no settōgi o suru pozishon da.
 drink & food of setting/choosing (obj.) do position in

As for the madame, (her) position is taking the customer's order, choosing a room fitting the number of people, and setting the food and drink.

→ The proprietress takes the customer's order, assigns a room in accordance with the size of the group, and determines (exactly what kind of) food and drink will be served. (PL2)

このおかみをおさえておくことが、この世界でモチるコツだと答える。
Kono okami o osete oku koso ga, kono sekai de moteru kotsu to ienu.
 this proprietress (obj.) keep head downcontrolled (verb) (adv) this world in be well liked trick is (quote) can say
You could say the trick to being well liked in this world (of teahouse entertaining) is to keep the proprietress on your side. (PL2)

- *uke* is the stem of *ukeru* ("receive/take"), functioning as a continuing form, "receive/take and..." *kame* is the stem of *kimeru* ("decide/choose"), functioning in the same way
- the complex complete sentence between *kyaku* ("customer") and *suru* ("do") altogether modifies *pozishon* ("position," a katakana rendering of the English)
- *awasete oku* is from *osaseru* ("hold down/get control of"). *oku* ("set/place/leave") after the *te* form of another verb means to do the action of the verb and maintain the result, generally for some future purpose. *Osasete oku* essentially refers to winning the proprietress over as an ally
- *koto* (lit. "thing") works as a "nominalizer" that turns the preceding phrase into a noun ("keeping control of this madame"), and *ga* marks this noun as the subject of the sentence

13

Narration: 部屋に迎されると、洞と静里なつき出しのが用意され、
Heya ni yosareru to, doke to kamon-na tsukedashi ga yōi sare.
 room (to be shown to/when/after sake/drink and simple hors d'oeuvres (subj.) are prepared/serve and

舞妓が来るのを待つ。
maiko ga kuru no o matsu
 dancing girl/geisha apprentice geiko (subj.) come (verb) (obj.) wait

After you are shown to a room, sake and simple hors d'oeuvres are served, and (you) wait for the arrival of the maiko and geisha. (PL2)

- *Yosareru* is the passive form of *yosu* ("put/lead/show through [to F]"). To alter a verb can mean "when/after" the action takes place.
- *yōi* "preparations" and *yo suru* is its basic verb form, "make preparations/prepare." *Yōi sare* is the stem of the passive form of the verb, *yo sareru* ("are prepared"), again functioning as a continuing form. In this case saying "hors d'oeuvres are prepared" implies they are "served."
- *geiko* is the term used in Kyoto for geisha, female entertainers trained in traditional Japanese music and dance, while *maiko* "dancing girls," are apprentice geisha. They can be distinguished by their differing kimono and hairstyles.
- *no* is a "nominalizer" that turns *maiko*, *geisha* *ga kuru* ("maiko and geisha come") into a noun, *o* marks this noun as the object of *matsu* ("wait")

14

Maiko: 今は。

Konban wa.

"Good evening." (PL3)

Narration: 舞妓は人数が少ないくて予約しておかなければ。
Maiko wa ninsū ga sukarai mo de tōyaku shite okanakereba * there aren't many maiko
 dancing girls as-for number of people (subj.) is few because also if don't reserve ahead
 まず外物(いづもの)とは出来ない。
mazu aishiki ni yōmo koto wa dekinai. nearly/scarcely banquet room to summon/call cannot/be unable to

new because few girls are willing to put in the years of studying traditional arts required for the job.

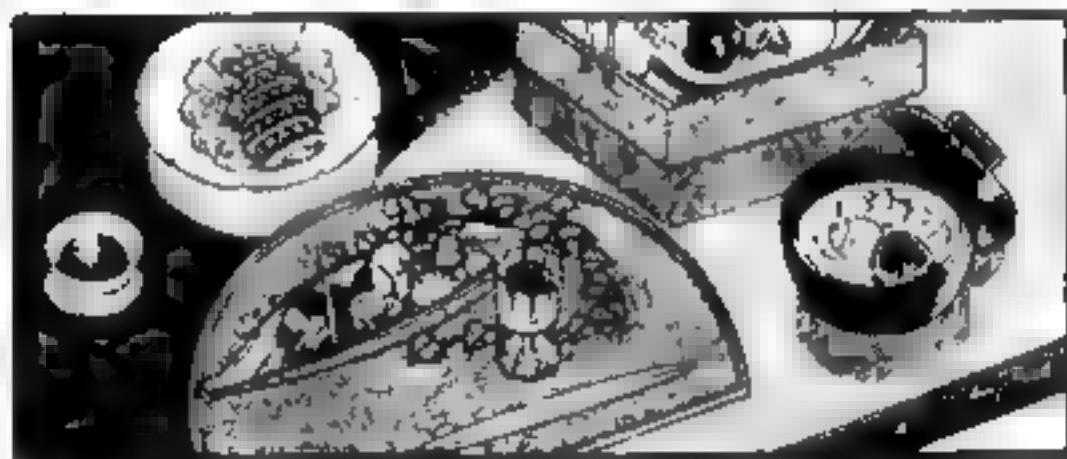
There aren't many maiko, so unless you reserve ahead of time it's nearly impossible to have one come to your banquet room. (PL2)

- *Yōyaku* = "reservation" and *wakarabureba* = "make a reservation." *Shite okanakereba* is from *suru* ("do/make") and a negative conditional ("if not") form of *okiru* ("set/place/leave"), which after the *te* form of a verb implies doing/maintaining the action (or its result) for a future purpose. "If I don't reserve ahead of time"
- above *maiko* meant "first of all/to begin with," but when followed by a negative potential form ("cannot/be unable to"), as here, it means "nearly/impossible/scarcely (possible)."
- *koto wa dekinai* is the negative form of the expression *koto ga dekinai*, meaning "can't be able to (do)."



仕出し屋から料理が
届けられたところで
宴が始まる
舞妓 芸妓の酌を受け
たわいもない飯食に
しばし時を忘れるのだ

16



舞妓といつても化粧をとれば
高校生ぐらいの年齢の女の子だ
たいして話題があるわけではないが
舞妓の世界や祇園の話題になると
やはりプロフェショナルである
なまじの知識ではついてゆけない

17



15

Narration: 今ト は 舞妓 の他 うとうと 云妓 と 他の の 芸妓 を 召んだ。
Kyō wa maiko no hōka ni sorkikata no geiko to jikata no geiko o yonda.
 today as-for apprentice besides dancing geisha and accompanying geisha (obj.) called/summoned
Today, they called in not only a maiko but a dancing geisha and an accompanist. (PL2)

「祇園 小唄」 「梅 に も 春」 を 舞ってもらひ
 "Gion Kōuta" "Ume ni mo Haru" o mōte morau
 (place name) dicy/balld apicot/plum to abuteven spring (obj.) have [hem] dance
They danced "Gion Ballad" and "Even to the Plums (Comes) Spring" for us. (PL2)

Song: / お 風.
Tsuki wa otooru
 moon as-for really/hazily
"The mo-o-on (rises/shines) hazily..."

* *mōte* is the *se* form of *mo* ("dance"); *morau* after the *se* form of a verb means the action was done for the speaker/subject, either by request ("they had [the geisha] dance for them") or more spontaneously ("the geisha danced for them").

16

Narration: すだれ から 特押 が あたられた とき で、宴 が 始まる
Shudeshi no kura ryōri ga todokerareta tokoro de, ōtoge ga hajimaru
 easter from food (subj.) was-delivered place/point at banquet (subj.) begins
The banquet begins when the food is delivered from the caterer. (PL2)

舞妓、芸妓の 酒を 受け、たわいもない 戯言に しばし 時を 忘れる のだ
Maiko, geiko no saku o uke, tawainomoi zaregoto ni shibashi toki o watareru no da.
 apprentice geisha & sake pouring (obj.) receive nonsensical talk in jokes/playful banter & while time (obj.) forget (explain)
"We receive the sake pouring of the maiko and geisha, and in silly jokes forget the time awhile"
→ With the maiko and geisha pouring, we lost ourselves for a time in nonsensical banter. (PL2)

- * *todokerareta* ("was delivered") is the plain/abrupt past form of *todokemaru*, from *todokeru* ("deliver").
- * *tokoro* is literally "place" but here it refers to a "place/point in time," so "-to tokoro de" means "when (the action took place)." *Todokerareta tokoro de* means "when (the food) was delivered."
- * *uke* is the stem form of *ukeru* ("receive"), here functioning as a continuing form "receive, and"

17

Narration: まく そ うて も あ は い て (ま く そ う て も あ は い て) く せ な お せ き そ う だ
Maiko so ute mo aheite (maiko so ute mo aheite) kusenao sekisou so da.
 maiko (quot) even though called makeup (obj) if remove high schooler about of age of girls (obj) while
Though they may be called maiko, if you remove their makeup they're just girls of about high school age. (PL2)

まく そ うて も あ は い て が あ る た け で は な い が、舞妓の 才能や 美術 の 話題
Tashite sekiro go aru waku de wa nai ga buri no sekai ya men no mudai
 (not very much conversation topics (subj) have situation is not but dance of world and theatrical world of topic
 となると やはり / そ う て も あ は い て で ある。
nenaru to yahari purofesshun de aru
 (if/when becomes after all/are enough professionals) where
So it's not as if they have a lot to talk about, but when talk turns to the world of dance or the theater, they are, after all, professionals. (PL2)

なまじの 知識 で は つ いて ゆ け な い。
Namaji no chishiki de wa tante yukanai.
 incomplete/superficial knowledge with as-for cannot follow/keep up
You can't keep up with just a superficial knowledge. (PL2)

- * *to (te) mo* = "even if one stays/calls (hem)" → "from me ("say")."
- * *sekisou* is a conditional "if/when" form of *toru* ("take/remove").
- * *sekisou* is followed by a negative to mean "not very much"
- * *waku* = "situation/reason/explanation" and the expression *waku de + 1st half* means "it's not the case that" → "It's not as if"
- * *tante yukanai* is the negative potential ("cannot ...") form of *tante yuku* (or *tsuite iku*, "follow").

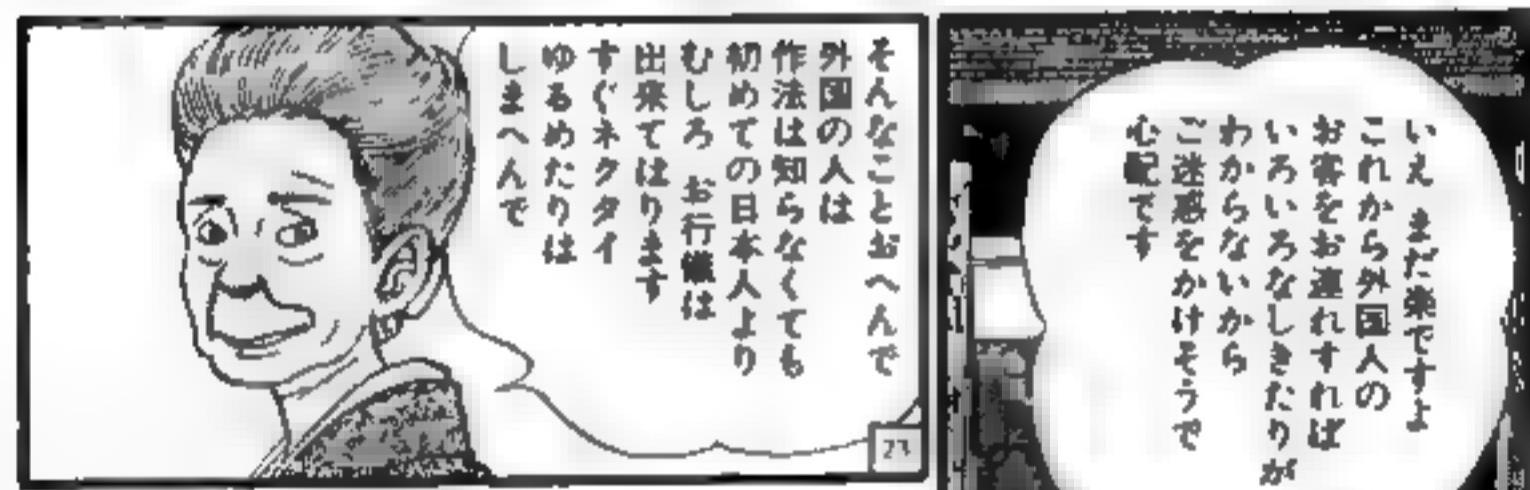
18

Kurashige: 京都 な ら、 地元 か が い て ば 人 や な
Kyōto nara, jinsei-ka ga ite ba in yo na.
 Kyoto dance if it is local ballad/folk song dance (subj) no. I it, isn't it?

"In traditional Kyoto dancing, the local ballad dances are best, aren't they." (PL2)

Maiko: 能 に 通じる とこ が あ る 人 ど す。 舞 に 色 气 を 出 し た ら あ き ま へ ん。
No ni tōjiru toko ga aru n desu. Ma ni bōke o dashitara akimahen.
 nō drama with have in common expects (subj) exist (explain) dancer in sensuality (obj) if put out is no good
"They have a lot in common with nō drama. You mustn't show sensuality in the dance." (PL2)

- * *nara* (lit. "if it is") often serves to mark the topic, essentially like *wo*, "as for" *Kyōto nara* = "as for traditional Kyoto dance"
- * *jinsei* can refer either to "local ballads/folk songs" or to any song that accompanies a dance. Since *Kyōto* apparently always has an accompanying song, we assume he's referring to those dances accompanied by local ballads.
- * *go ichiban da* (or *yo* in Kansai) is literally "... is number one," meaning "... is best"
- * *toko* is a contraction of *tokoro*, literally "place(s)" but here meaning "aspects/characteristics/qualities"
- * *dashitara* is a conditional "if/when" form of *dashiru* ("put out/show/exude"), and *akimahen* is Kansai dialect for *ikemaseru* ("is no good/not acceptable"). The phrase *-tara akimahen* is literally "is no good if ..." → "is not acceptable/permissible to ..." → "you must not ..."



19

Narration: 宴は大体2時間で終わる。

Utage wo daisō nyūkan de oware
banquet as-for approx. 2 hours in be finished

The banquet lasts about two hours. (PL2)

費用は思ったより安く、銀座の超一流クラブと大差ない。
Hiyō wa omotta yori yosukku, Ginza no chō-iwāru kurabu to tasse na.
feel/cost as-for thought (compare) inexpensive (place name) ultra-first rate night club with great difference not have
The cost was less than I thought it would be, not much different from an ultra high-class night club in Ginza. (PL2)

- the particle *de* is used to indicate scope – in this case, scope of time: *nyūkan de* = “in two hours.”
- omotta* is the plain/abrupt past form of *omou* (“think”), and *yori* is attached to the lesser of two things being compared, but with words like *yasui* (“inexpensive”) one must be careful not to get things turned around. Here, *omotta* (“the amount he thought/expected”) was “less inexpensive” — i.e., “more expensive” than the actual charges, which is to say, the actual charges were less than he had expected.
- Tokyo’s Ginza is famous for its night clubs, including some of the most expensive in Japan (or, no doubt, anywhere).
- 超 *chō* is used as a prefix like “super/extra/ultra-” so *chō-iwāru* implies the very top of the “first rank.”

20

Sound FX: プロロロロ...

Bu ro ro ro ro...

(sound of engine as car pulls away)

21

Shima: もう。

Fuk. “Whew.” (PL2)

Fuku: お疲れさん です。

Otsukare-san desu.

(hon.) tiredness-(hon.) is

“You must be tired.” (PL3)

• *otsukare-san* comes from the verb *tsukareru*, “become/grow tired,” so *otsukare-san* *doushite* could literally be translated “You are a Mr Tiredness.” The expression is typically used to thank/show sympathy to the listener for efforts that are presumed to have tired him out.

22

Shima: いえ、まだ 素でしょ。

Ie, mada raku desu yo.
no still cushioner is (cph.)

“No, this is nothing yet.” (PL3)

• *mada raku desu* implies “is still (within the scope of what can be called) at ease/in comfort” → “is nothing yet.”

これから 外国人の お客様 をお連れすれば、いろいろな しきたり が
Korekara gaikokujin no o-koku o o-mure sureba, tomo-na shikari ga
in the future foreigners (=) (hon.) visitors clients (obj.) when bring various customs/traditions (obj.)

わからないから ご迷惑 をかけそうで 心配です。
wakaranai kara go-meiboku o haken de shinpei desu.
don’t know because (hon.) annoy/trouble (obj.) because may cause am worried

“In the future, when I bring foreign clients, if/they may cause annoyance because they don’t know various customs, so I am worried.”

→ “I’m more concerned that when I come with foreign clients in the future, if/they might be a nuisance to you because they don’t know how to behave.” (PL3)

- itsure sureba* is a conditional form of *itsure suru*, a PL4 version of *tsukete kuru* (“bring along” a person or animal).
- meiwaku* refers to “nuisance” caused by one person to another and the expression *meiwaku e kakeru* means “cause trouble/annoy/be a nuisance.” Using the *-e* ending with a verb implies “looks like (the action will take place)” → “the action may occur.” *De* can indicate the cause or reason for the next mentioned action/situation — i.e., in this case the reason for his concern.

23

Fuku: そんな こと 本へん で。

Sonna koto ohen de.
that kind of thing not exist (emph.)

“That’s not true.” (PL3)

外国人の人は、作法 は 知らなくても
Gaikoku no hito wa sahō wa shiranakute mo
foreign country of persons as-for etiquette as-for even though don’t know

初めての日本人より もっと お行儀 は 上へん でます
hayanete no nihonjin yori mushimono o-gyōgi wa dekite harimasu
first time (=) Japanese (compare) rather (hon.) behavior as-for as mature

“Even though they don’t know the etiquette, foreigners actually behave more appropriately than first-time Japanese.” (PL3)

すぐ ネクタイ ゆるめたり は しまへん で。

Sugu nekutai yurumetari wa shinanen de.
immediately necktie things like loosen as-for don’t do (emph.)

“They don’t do things like loosening their ties right away.”

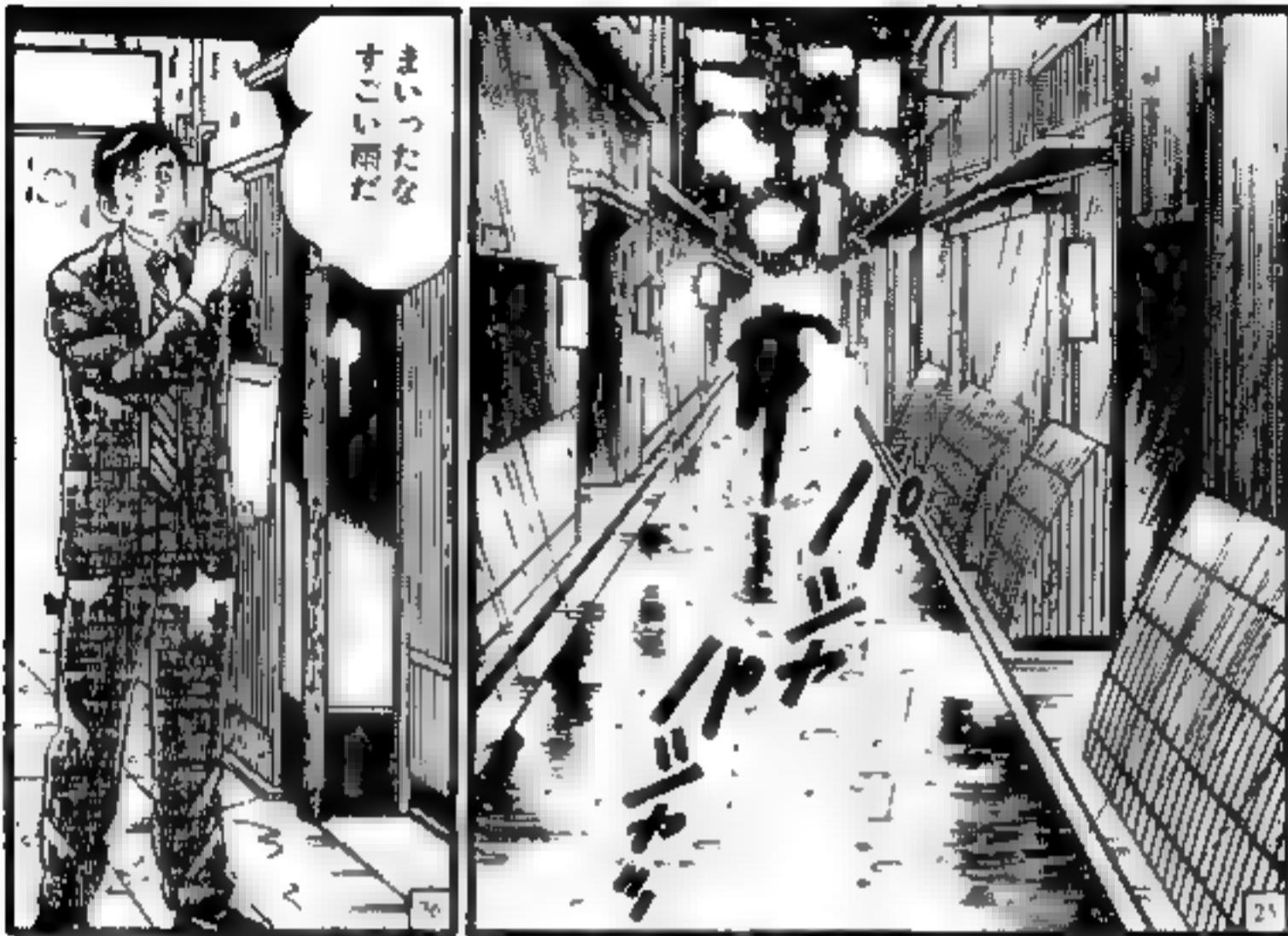
→ “They don’t go loosening their ties right away.” (PL3)

• when *de* is a dialect equivalent of *arimashen yo*, the PL3 form of *nar*, “not exist,” + emphatic *yo*. *Sonna koto nar* means “That’s not true.”

• *mashiro* (“it’s rather that . . .”) is used when asserting something contrary to expectations or to what has been said/implied.

• *dekite harimasu* is a dialect equivalent of *dekite imasu*, the PL3 form of *dekite iru* (“be mature/fully developed,” from *dekire*, “be completed”).

• *yurumetari* is from *yurumaru* (“loosen”); the *-tarī* form of a verb is followed by a form of *suru* (“do”) to make an expression meaning “do things like . . .” *Shinanen* is dialect for *shinasen*, the PL3 negative of *suru*.



(continued from previous page)

24

Shima: は。
Ha.
“Huh?” (PL2)

Narration: うへ。 はやくも 1本 とられた。
Uhe. Hayaku mo ippou torareta.
(exclam.) so quickly/already 1 point was taken
Yow, she's already got one on me. (PL2)

- *hayaku* is the adverb form of *hayai* (“fast/quick”) and *mo* adds emphasis. “so quickly/already”
- 本 *hon* (or -bon or -pon depending on the number it follows) is a counter suffix used for points in certain kinds of competitions. *Toru* (“take/capture”) is the associated verb, so *ippou toru* = “gain a point.” *Torareta* is the plain/abrupt past form of *torarenu*, the passive form of *toru*, which refers to being scored on by one's opponent. Of course Shima is using the phrase figuratively here, meaning she has already caught him in one faux pas.

25

Sound FX: パシャパシャッ
Pasha pasha!
Splash splash

26

Shima: まいった な。 すごい 雨だ。
Maitta na. Sugoi ame da.
be at a loss (emph.) amazing/terrible rain is
“I'm in a fix. It's a terrible rain.”

→ “This is terrible! It's really coming down.” (PL2)

- *maitta* is the plain/abrupt past form of *mairu*, “to be dumbfounded/at a loss/in a fix”

27

Narration: ふう。 どっと 痛れた。
Fu. Dotto tsukareta.
(sigh) (sudden/reh FX) became tired
Whew, Suddenly I'm exhausted. (PL2)

事業部長 の 相手 に 加えて、 株園 の しきたり に 気を遣って くたくただ。
Jigyō-buchō no oote ni kirete, Gion no shikarai ni ki-i-tsukete kutsukata da.
general manager off/or companion in addition to (place name) of customs/traditions should be anxious worn out am
Besides humoring the general manager, I'm worn out from worrying about the customs of Gion.
(PL2)

- *dotto* is an FX word representing a sudden massive rush, such as a large number of people pushing through a door that has just been opened, or a wave of feeling that sweeps over a person.
- *tsukareta* is the plain/abrupt past form of *tsukarenu* (“grow tired”).
- *jigyō* basically means “an enterprise/business,” and a *jigyō-ha* is a division of a corporation engaged in the operations that give the business its reason for being. The suffix *-chi* means “head/chief” and a *bushō*, literally “department head,” typically corresponds to a “general manager” or a “vice-president” in an American corporation, so *jigyō-buchō* could be translated generically as “general manager for operations” or “vice-president in charge of operations.” We learned in the last episode, however, that Kurashige is general manager more specifically of the *dennettoku-jigyō-ha*, “electrothermic equipment manufacturing department.”
- *kirete* is the -te form of *kiretu* (“add to”); *ni kirete* = “in addition to/besides.”
- *ki-i-tsukatte* is the -te form of *ki-i tsukau*, literally “use one's mind/attention,” an expression for “being anxious about” something. Using the -te form here implies this is the cause for his feeling worn out

28

Narration: 少し この 軒 で 雨やどりをしていこう。
Sakoshi kono noki de amayadōri o shite iku.
a little this/these eaves at shall take shelter from rain
I think I'll take shelter from the rain under these eaves for a minute. (PL2)

- *amayadōri* is a noun referring to the act of taking shelter from the rain, its basic verb form is *amayadōri* (*o*) *suru*, and its -te form is *amayadōri* (*o*) *shite*. *Iku* is the volitional (“let's/I think I'll”) form of *iku* (“go”), which following the -te form of another verb implies one will leave after doing the action

29

Shima: チエフ、マッチ が ない や。
Che! Matchi ga nai ya.
(exclam.) matches (subj.) not have (emph.)
“Darn, I don't have any matches.” (PL2)

- *che!* is an exclamation of chagrin, a little rougher sounding than “oh/oh/darn!” but not obscene



30

Woman: マッチ なら これ を お使いやす
Matchi nara kore o o-tsukai yasu
 matches if it is the/hese (obj.) (hon.)-use please
 "If it's matches, please use these."

→ "Did you say you needed some matches? Please use these." (PL4)

Matchbox: サズキ
Suzukome
 (name)
Suzukame

- *nara* is a conditional particle meaning "if/when" (or after a noun, "if/when it is"). It's sometimes used to repeat something that's just been said as the topic for a response like "if you mean ..., then ..." It can be thought of as similar to the topic marker *wa* ("as for"), so we could translate this sentence simply as "Please use these matches."
- *yasu* in Kansai dialect makes a polite command, so it is like "please, do the action".

31

FX:
bukō! (effect of cheerful smile)

Woman: また ひのひの いじめ 終わった ようだ
Mata hinohinohi ijime shimadatta you
 again rain of day on (hon.) met (collq.)
 "Once again we've met on a rainy day, haven't we?" (PL4)

• *o-ni shimashtora* (PL4) = *otoshishitora* (PL3) = *atta* (PL2), all of which are past form of *oi* or *ou* ("meet")
 For most verbs, the honorific prefix *o* plus the stem of the verb (the PL 3 form without the *-shitora*) plus *suru* ("do") creates PL4 verbs that are considered humble (i.e. they express politeness by humbling the action of the speaker). As seen in the previous frame, replacing *suru* with *katasuru* (or *tsutsu* in Kansai) in this pattern makes a PL4 request.

32

Shima: あ、あなた、あの 時 の
A, anata, ano toki no
 y: you that time ~
 "Y-you're (the one) from that other time!" (PL2)

Woman: そう、先日 郡をどり の 雨り道で 傘 に入れてもらうた 女 です。
Sō Senjitsu Miyako Odori no kaerimichi de kasa ni irete morote onna desu
 is so the other day (event name) from in my home umbrella under had you let me in woman am
 "That's right, I'm the woman you shared your umbrella with on the way home from the Miyako Odori dances the other day." (PL3)

- the *Miyako Odori* are a series of geisha dance performances held in Gion from April 1 to May 15 each year. *先日* is the old spelling for *先づ* *kyō* *odori* "dances/dancing," which continues to be used in the name of this traditional event.
- *no kaerimichi* = "the way home from ..." adding *de* makes it "on the way home from ..."
- *irete morote* = *irete morote*, the plain/abrupt past form of *irete morau*. *Iretemoren* ("bring/put/let in") and *moran* ("receive"), which indicates the speaker received the action as a favor. *Kasamu iretu* (literally "put/let in under an umbrella") essentially means "Share an umbrella."
- *senjitsu Miyako Odori no kaerimichi de kasa ni irete morote* is a complete thought/sentence ("I had you let me in under your umbrella on the way home from the Miyako Odori the other day") modifying *onna* ('woman')

33

Woman: どうですか。今度 は 私の 傘 に はいりまへんか?
Dō desuka. Kondo wa watashi no kasa ni hirunimen ka?
 how about it? this time is-for my umbrella under won't you come in
 "How would it be? This time won't you come in under my umbrella?"
 → "This time won't you share my umbrella?" (PL3)

Shima: は?
Ha?
 "Excuse me?" (PL 1)

- *hirunimen ka* = *hirunassen ka* = "won't you come in?" *Kasa ni hirunassen ka?* (or more informally *kasan ni hirunai ka?*) is the phrase used to offer to share an umbrella.
- *ka* spoken with the rising intonation of a question is a polite "What's that?"/"Excuse me!" when you didn't understand clearly what was said.

34

Woman: こゝ、私の おみせ なん です よ
Koko, watashi no o-mise nani desu yo
 here this place my shop (expln.) is (emph.)
 "This is my shop." (PL3)

- *omise* can refer to any kind of shop, restaurant, or bar
- *mo mo*, the form explanatory *mo* takes after nouns, shows that she is explaining herself.
- *yo* is an emphatic particle used especially when asserting/revealing something you think your listener doesn't know

35

Shima: そりゃ いい考え だ
Soriera ii kangae da
 us for that good/spe idea is
 "That's a great idea." (PL2)

• *soriera* is a contraction of *sore wa* ("as for that").



36

Shima: うわ! 京都 らしくて いい 店 だ!
Uwa! Kyōto rashikute ii mise da!
 (exclam.) (place name) is like-and good/fine shop is
 "Wow! It's really Kyoto-like, and nice."² (PL2)

- *rashikute* is the *te* form of *rashū*. *Kyōto rashū* means "Kyoto-like" in the sense of "like one expects Kyoto to be." Using the *te* form to connect to *ii* ("good/fine/nice") implies an element of cause-effect: the shop is nice at least partly because it is Kyoto-like.

37

Woman: おおきい! 水割り で よろしいか?
Ooki! Mizuwari de yoroshii ka?
 thank you whiskey and water with good/fine ?
 "Thank you. Would a whiskey and water be all right?" (PL2-4)

- *ōki* is Kansai dialect for "thank you."
- *mizuwari* is a combination of the words *mizu* ("water") and *wari*, from the verb *waru*, meaning "dilute/divide/cut." Unless another kind of liquor is specified, *mizuwari* refers to whiskey diluted with water.
- *yoroshii* is a PL4 equivalent of *i/yoi* ("good/fine/okay").

38

Shima: (よい) / このあたりの 飲み屋さん は 人気 全員制 なん です か?
(Yoi) / Kono atari no nomiya-san wa hito-ki kain-set nan desu ka?
 yes this area > drinking establishments(hon) as for mostly membership system(explan) where ?
 "Yes. Are most of the drinking places around here for members only?" (PL3)

39

Woman: 半々 でっしゃるか。私とこ は 正統 時代 の 客はん が
Hanhan dessharo ka. Watashi n toko wa shōtō jidai no okyaku-han ga
 half & half is & perhaps my place as-for geisha era days off from (hon.)-customers-(hon.) (subj.)
 ついててくればりますんで、少數 の 全員制 で やってゆける んです。
tsuite-te kureharimasu n de shashū no kain-set de yatte yukeru n desu
 because attached for me because small number of membership system with can carry on business (explan.)
 "I'd guess maybe half and half. In the case of my shop, customers from my geisha days have
 been kind enough to stick with me, so I'm able to carry on business with a limited member-
 ship." (PL4)

- *dessharo ka* is a dialect equivalent of the conjectural *deshiō ka* ("is it perhaps?").
- *n* is a contraction of possessive *no*, and *toko* is a contraction of *tekara* ("place"), here referring to the shop, so *watashi n toko* = "my shop."
- *okyaku-han* = *okyaku-san* = "customers/clients"
- *mude te* is a contraction of *tsuite-te* from *tsuku* literally "be attached," and also used for the meaning of "wait upon/accompany/follow." In this case the English phrase "have stuck with me" can similarly include the latter meanings. *Kureharimasu* is a more polite dialect equivalent of *kuremasu*, from *kureru*, "give (to me)," which after the *te* form of a verb means "(kindly) do for me."
- *n de* is a contraction of *no de*, which means "because/so."
- *yatte yukeru* is an alternate form of *yatte ikoru*, from *yaru* ("do") and *ikoru* ("can go," from *iku*, "go"). *Yatte ikoru* has the idiomatic meaning of "can manage/carry on (an activity)."

40

Woman: でも、おかげで 用 なんか 降ると 店 は この通り... 寂しい こと。
Demō okage de yō nanka furi to natsu wa konnō tōri subetsu koto
 but as a result rain something like if/when falls shop is for exactly like this lonely thing
 "But because of that, when it rains or something the shop is just like this — so lonely." (PL2)

Woman: どうぞ。

Dōzo.

please

"Here you are." (PL3)

Sake Bottles: 白鹿
Hakushiku
 White Stag

- *okage* refers to "indebtedness" (the *o-* is actually honorific, but cannot be dropped in this use), and *okage de* means "thanks to" → "as a result of."
- *nanka* is a colloquial *nodo* ("such as"); *ome nanka* = "rain or something."
- *to* after a verb can have a conditional "if/when" meaning.
- *tōri* (or *no tōri*) follows a variety of words to mean "like/exactly as."
- *subetsu*, literally "lonely" can be used to describe any situation where the number of people present are fewer than one would like.
- *koto* ("thing") here serves merely as emphasis.



4



41

42



43



44

45

41

Woman: へえ、ハツシバさん の 方 ですか。
He *Hatsushiba-san no kata desu ka.*
 (exclam.) (name-hon.) other person is it/fare you?
 "Oh, so you're a person from Hatsushiba?"
 → "Oh, so you work for Hatsushiba." (PL3)

- *he* can range from a lightly exclamatory "Wow!/ Gee!/How about that!" to an even milder (but genuine) show of interest. "Really?/Oh?/Hmn."
- the honorific *san* can be used with company names just as it is with individual names.
- *kata*, which originally meant "direction," is a polite word for "person" — more polite than *hito*.
- the question indicated by *ka* is rhetorical. She is acknowledging, not questioning, the information he has given.

42

Shima: そう ハツシバ で も いそいろ あって、
Sō *Hatsushiba de mo isoirō atte,*
 is so yes. (name) at even various things exist-and
 パンメーカー を 作っている 工場 に 勤務 して ます。
pan mēkā o tsukurte-iru kōjō ni kinmu shite-masu
 bread makers (obj.) are making factory at am working
 "That's right, Even within Hatsushiba there are
 various units, though, and I work at a factory that
 manufactures bread makers." (PL3)

- *isoirō* is a noun meaning "various items/kinds," and *atte* is the -te form of *arū* ("be/exist" for inanimate things), so *isoirō atte* = "there are various divisions/units"
- *tsukurte-iru* is from *tsukuru* ("make"). *Pan mēkā o tsukurte-iru* is a complete thought/sentence modifying *kōjō* ("factory").
- *kinmu shite-(i)masu* is the PL3 form of *kinmu shite iru*, from *kinmu suru*, which means "work/be on duty"
- *shite-(i)ru* ("know/be familiar with") is from *shiru* ("learn/come to know")

43

Woman: 知ってますよ。有名 ですもん。
Shitte-masu yo. Yūmei desu mon.
 know (temp) famous is because
 "Yes, I do. (Because) they're famous." (PL3)

- *shite-(i)masu* is the PL3 form of *shite iru*.
- *mon* is a contraction of *mono*, used here as an explanatory form, "because"
- *ne* by itself can serve as *desu ne* ("Is, isn't it") in colloquial speech. Here *ne* is best thought of as providing emphasis, she's not really asking him to confirm her statement

Woman: 島耕作さん。いい なまえ ね。
shima Kosaku-san. ii nāmae ne
 surname-given name hon; goodness (hon)-name (erlog. temp)
 "Mr. Shima Kosaku. That's a nice name." (PL2-3)

Bottles: 白鹿
Shiroshika White Stag

44

Shima: でもさ、 じつ そうそう 1場 の
Demoso, shitsutin sōsō kōjō no
 but you know taking up post immediately/promptly factory's
 女子 社員 に 慢スカノくらって ト食 なん?
joshi shain ni慢スカノくらってト食なん?
 female employees by be disliked by all-and terrible (explan.) is
 "But, you know, I'm having a terrible time of it because as soon as I arrived I won the dislike of all the female employees at the plant." (PL2)

- *sa* (or sometimes *si*) is a particle used colloquially as a verbal pause to draw attention to the preceding word, something like "you know" in English
- *shūmin* is a noun referring to the act of arriving at and taking up a new post of employment
- *misukan* refers to a situation of being disliked by everyone and *sūnukan*. *ku* (or *kuu*) is an expression meaning "win everyone's dislike". *Kuratte* is the -te form *kurau*, which is an informal word for "eat/drink"; using the -te form implies a cause-effect relationship between *sūnukan o kurau* and *atikeru*, which refers to a serious or troublesome situation.

Woman: あら? どうして?
Ara? Dō shite?
 (interj.) why?
 "Oh? Why is that?" (PL2)

- *kanojo* = "she/her," and *-tachi* makes it plural → "they/those women."
- *tsukuraweta* is the plain/abrupt past form of *tsukuraweru*, from *tsukuru* ("make") and *-wera* which as a suffix can mean "finish" → "bring the making to completion." *Tsukuraweru* carries a feeling of greater effort than just *tsukuru*.
- *shiranai* = *shiranade*, "without knowing."
- *nante* is a quotative form that implies the statement was "foolish/ridiculous" or otherwise inappropriate. *itchimatta* is a contraction of *ite shamatta*. *Shimatta* after the -te form of a verb implies the action was unfortunate/regrettable

45

Shima: 挑久連 が 汗水飛して 作りあげたパン を
Kanryō-tachi ga azenzu nageshite tsukuraweta pan o
 these women (subj.) by sweat of brow produced bread (obj.)
 事情 も 知らず! "まずい" なんて
jyo mo chiranai "mazi" nante
 circumstances even without knowing tastes bad (quote)
 言つちました 人です。
itsuchimatta n desu.
 said (regret) (explan.)
 "Without (even) knowing the circumstances, I made the mistake of saying the bread the women had made by the sweat of their brow wasn't good." (PL2)

- *de* is short for the conjunctive phrase, *sore de*, lit. "and with that" → "and so."
- *nasanai* is the plain past form of *nasaru*, a PL4 equivalent of *suru* ("do").

46

Woman: ま、 それは 大変 で、 とうなさった の?
Ma, sore wa takhen de, tou nasatta no?
 (exclam.) that as-for terrible and so what/how did (explan.-?)
 "Oh my, that's too bad. So what did you do?" (PL4)



47

Shima: まず 自分 が パン を 好き にならなきやいけない。
Mazu jibun ga pan o suki ni naranakya ikenai.
 first oneself! (subj.) bread (obj.) need get to like
 "First I have to get so I like bread." (PL2)

そう思って 毎日 こっそりパンばかり 食ってます。
Sō omotte manchi koso ni pan bakari kuite-masu.
 that way thinking every day secretly bread only am eating
 "With that in mind, I'm secretly eating nothing but bread
 every day." (PL2)

Bottles: 白鹿
Hakushika
 White Stag

- *jibun* = "oneself" or "me/myself," "he/himself," "you/yourself" "they/themselves," etc. depending on the context
- *naranakya ikenai* is a "must/have to" form of *naru* ("become/get so that"). *Suki ni naru* means "grow to like."
- *sō omotte* (from *omou*, "think") is literally "thinking that way" → "with that in mind."
- *kuite-(i)mashi* is the PL3 form of *kuite-masu* ("am eating") from *kuu* ("eat," informal and mostly masculine). *Bakari* replaces the object marker *o* to mark *pan* ("bread") as the "exclusive" thing being eaten.

48

Woman: うん、 それ、 とってもいい 哀え その もと を 見たら
Un, sore, tottemo o kange sonz supata o mitara
 yes/huh-huh that very good idea that appearance (obj.) if see
 会社 の 女の子たち もきっとわかってくれはる わ。
kisha no onna no ko-tachi mo katto wakete kurehau wa.
 company + girls also surely will understand (item, colloq)
 "Yes, that's a wonderful idea. If they see you doing that,
 I'm sure the girls at work will understand (your good intentions)." (PL3-4)

- *sugata*, literally "appearance/figure" refers essentially to the way something looks including not only static appearance but actions as well, so *sono sugata* (lit. that sight/appearance) here means "the sight of (you doing) that."
- *mitara* is a conditional "if/when" form of *muru* ("see").
- *wakete* is the -te form of *wakuru* ("come to know/understand"), and *kurehau* is a more polite dialect equivalent of *kuremashu*, the PL3 form of *kureru*, which after the -te form of a verb implies "do for (you)."

49

Shima: いや そんな ところを見られるのは イヤ なんだ。
Iya sonna tokoro o mirarenai no wa iya nand da.
 no that kind of place (obj.) be seen (nom.) as-for disagreeable (explain) is
 "No, being seen in that kind of act is disagreeable."
 → "No, I don't want them to see me doing it." (PL2)

なんか 努力する ものを 他人 に見られる って 紧ずかしい でしょう。
Nanka doryoku suru sugata o tonari ni mirarenai de he hazukashii desho.
 somehow make effort appearance (obj.) other people by be seen (quote-as-for is embarrassing) too!
 "It's kind of embarrassing to have other people see you making an effort at something, don't you think?" (PL3)

- *tokoro* literally means "place," but it's often used abstractly to refer to a situation/action/etc.
- *mirarenai* is the passive form of *muru* ("see"); *sonna tokoro o mirarenai* = "be seen doing that kind of thing."
- *iya* means the speaker finds something disagreeable and therefore rejects it
- *nanka* (or *nankai*) means "something," but it's also used idiomatically with adjectives to mean "(is) somehow/vaguely/kind of" "We can't be entirely sure here which meaning is intended, but since both are appropriate to the context we worked them both in: *nanka doryoku suru* = "make an effort at something" and *nanka hazukashii* = "kind of embarrassing"
- *de* is a colloquial equivalent of the quotative phrase *to iu no wa*, which here is just a fancy *ne* ("as for").
- *deshō* literally makes a conjecture ("probably/surely is"), but it can imply the speaker assumes agreement from the listener: "Isn't it?/don't you think?"

50

Woman: うふ、 男の人 の そういう 収束 って 可愛い よ。
Ufu! Otoko no hito no sōin me te kawaii yo.
 (chuckle) men s that kind of vanity (quote) cute (item, colloq)
 "(Chuckle) That kind of male vanity is cute" →
 "(Chuckle) It's so cute when men show their vanity." (PL2)

- *otoko no hito no* ("men") and *sōin* ("that kind of") separately modify *me*, which refers to a person's effort to "keep up appearances" → "vanity"

51

Shima: ま も あがつたし、 そろそろ 帰ります。
Ame mo agattashi, sorosoro kaerimase.
 rain (tempf) has stopped and by and by will leave/go home
 "The rain has stopped, so I'd best be on my way." (PL2)

- *agatta* is the plain/abrupt past form of *ageru* ("rise up"), which is used idiomatically with *ame* ("rain") to mean "stop raining"
- *sorosoro* literally means "gradually/by and by," but it's frequently used in situations like this to mean "It's about time for (me to leave)/I'd better be (leaving)"

52

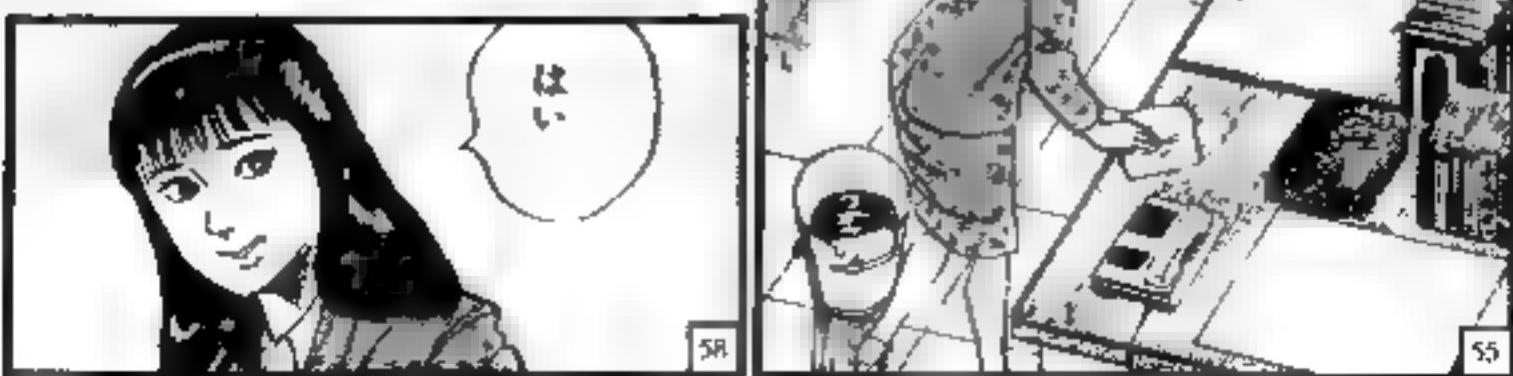
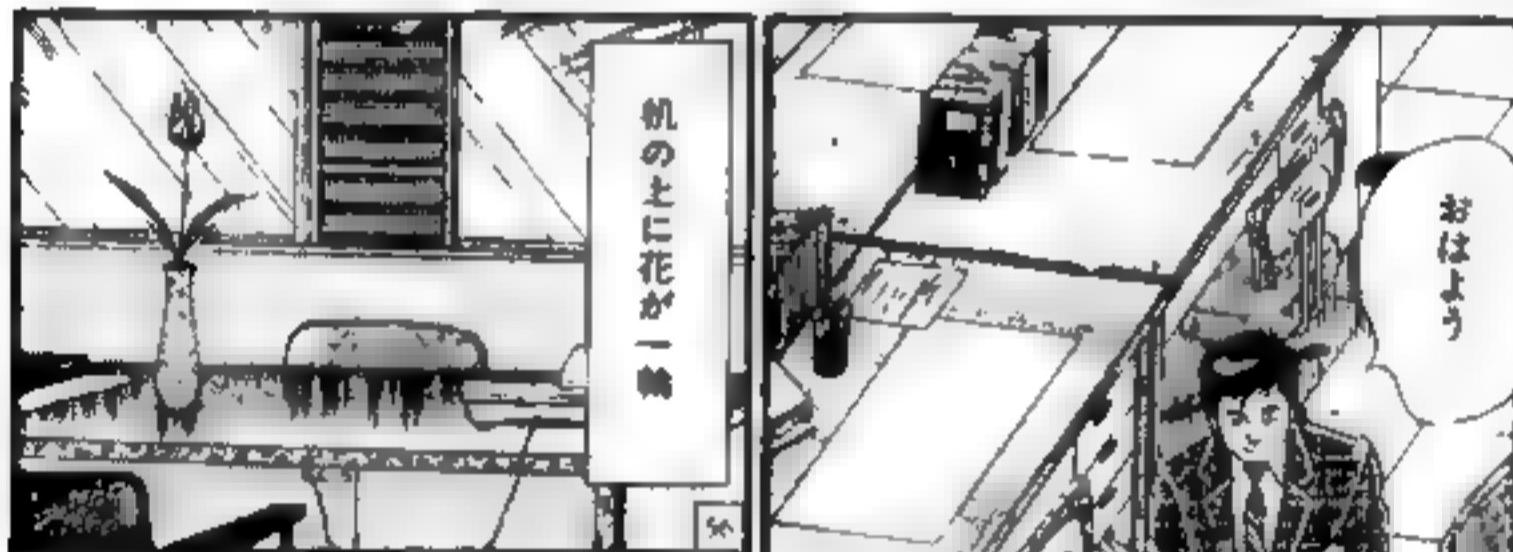
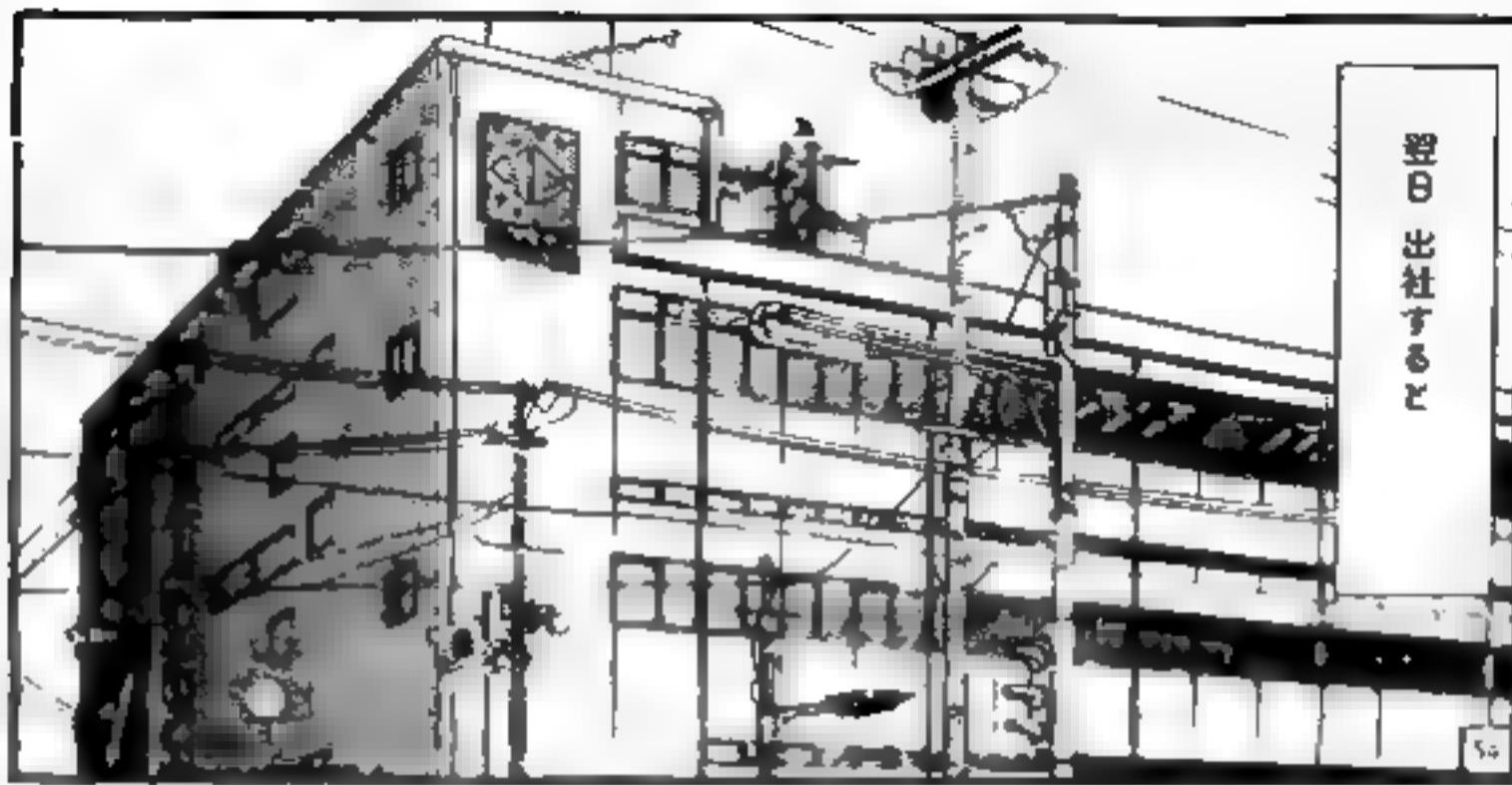
Woman: ね、 また 来て 下さい ね。
Ne, mata kite kudasai ne.
 say/now again come please okay?
 "Now, please come again, okay?" (PL3)

- *ne* (or *ne*) at the beginning of a sentence is used to get the listener's attention, like "say/heh." *Ne* at the end of a request or command urges compliance, like "[do it], okay?"

53

Shima: はい、 必ず。
Ha, kanarazu.
 yes for certain/definitely
 "Yes, I certainly will." (PL2)

- *site* is the -te form of *kuru* ("come"), and *kudasai* after the -te form of a verb makes a relatively polite request for that action to be done



54

Narration: 翌日 出社する と
 Ekiyūshi shūsha suru to
 next day get come to work if/when
 When I went to work the next day...

Sign: 電熱器
 Dennetsu-ki
 electrothermic tool/equipment
Electrothermic Equipment (Department)

- *shūsha suru* ("go/come to work") can refer to the departure from home, the arrival at the workplace, or the trip in between. *To* after a verb can give a conditional "if/when" meaning.
- *dennetsu* means "electric heat," and *-ki* is a suffix for "tool/appliance," so *dennetsu-ki* is an all-encompassing term for electrical appliances that involve heating elements: space heaters, toasters, rice cookers, bread makers, etc.

55

Shima: おはよう。
 Ohayō
 "Good morning." (PL2)

Suzukamo: おはようございます。
 Ohayō gozaimasu.
 "Good morning, Sir." (PL3-4)

56

Narration: 机 の 上 に 花 が 一輪
 Tsukue no ue ni hana ga ichiran
 desk 's top on flower (subj.) one flower
 On my desk (was) a single flower.

- *ni* marks the location where something "is/exists," so a form of the verb *aru* ("be/exist" for inanimate things) is understood at the end of the sentence. In this case it would be the plain/abrupt past form, *atta*.
- *ran* is a counter suffix for flowers in bloom; *ichiran* = "one flower"

57

Shima: 鈴鹿君、この花 は 送 が?
 Suzukamo-kun, kono hana wa sumi ga?
 (name-hon) this flower as-for you (subj.)
 "Miss Suzukamo, as for this flower, you...?"
 → "Miss Suzukamo, did you (put) this flower (here)?" (PL2)

- *kun* is typically used when calling the names of young males, like "Mr.", but it can also be used with women by their superiors, in which case it becomes "Miss/Ms."

58

Suzukamo: はい。
 Hai
 "Yes." (PL3)

Teach Your Computer Japanese

(continued from page 12)

tages for publishers and illustrators, so anyone doing mainly graphics-oriented work will probably prefer the Mac. But what about the user who simply wants Japanese word processing, spreadsheets, and the like? Is there any advantage in the Macintosh over Windows J?

The two platforms seem to be relatively even in all areas but one. That area is user support. Between Microsoft and Apple, only Apple offers in-house support for its Japanese operating system. It is not perfect: a lot of KanjiTalk users will be left out in the cold, and JLK users may finger

on hold, but at least Apple is officially recognizing the market for Japanese computing and taking the responsibility for providing support directly. Distributors and resellers rarely have the resources of a software manufacturer for providing support.

Microsoft is not considering providing in-house support for Windows 3.1J in the US for at least another year.

CONCLUSION

Macintosh users will be happy with either KanjiTalk or the JLK. PC users will be

amazed by Windows 3.1J, especially if they have tried other Japanese solutions for the PC. Neither platform is completely free of minor problems, but each is more than capable of serving the user's needs. If you are starting from scratch, the Macintosh is still the platform of choice for running Japanese applications—at least until Microsoft starts offering in-house user support on its Japanese software, then watch out Mac!

Douglas Horn is a free-lance writer and computer consultant in Seattle, Washington.



66 第33話／おわり

59

Shima: あ 有難う
A Arigatō

"Th...thank you." (PL2)

60

Suzukamo: 姉 が よろしくって 言ってました。
Ane ga yoroshiku ite ite mashiita.elder sister (subj.) regards (quot) was saying
"My sister asked me to convey her regards." (PL3)

- *ane* is the term for referring to one's own older sister. *Oto-san* is used to refer to another person's older sister
- often, *yoroshiku* is short for *yoroshiku oneba shimesu*, a phrase used when meeting someone for the first time (similar to "Pleased to meet you" - see the dialect form *yoroshū ni* in frame 7), but this *yoroshiku* is short for *yoroshiku ite kudasai* ("please say *yoroshiku* for me") or *yoroshiku tsukete kudasai* ("please relay the message *yoroshiku* for me"), phrases that are equivalent to "please give my (best/true) regards/please remember me (to someone)."
- *ite* is a colloquial equivalent of the quotative *to*, and *ite (i)mashita* is the PL.3 form of *ite-ite* ("was saying," from *su* "say"), so *yoroshiku ite ite mashiita* is literally "(she) was saying 'Please send my best regards.' " The phrase is often simplified to *yoroshiku ite-mashiita*

61

Suzukamo

誤解してて

Gokku shite-ite

for having wrong understanding/impression sorry was

すみませんでした。

sumimasen deshita.

"I'm sorry I had the wrong impression (of you)." (PL3)

FX ペコ

Peko (effect of bowing)

- *gokku* is a noun for "mistaken understanding" and *geker suru* is the verb form, "misunderstand/jump to conclusions/get the wrong impression." *Shite-ite* is the *te* form of *shite-iru*, from *suru* ("do"). Since the *te-iru* form indicates a continuing action or condition, *geker shite-iru* means "harbor a misunderstanding/have the wrong impression."
- *sumimasen (deshita)* is either "sorry/excuse me" or "thank you" depending on the context, in this case the former
- since *te* forms have no tense of their own, using *deshita* (the past form of *deshi*, "am/were") at the end of the sentence makes it clear that the misunderstanding was in the past, and she has now put the error behind her

62

Shima: え?

E? "Huh?" (PL2)

63

Shima:

まさか

Masaka.

impossible/unbelievable

"It can't be." (PL2)

- *masaka* indicates disbelief and can stand alone as an exclamation ("Impossible! It can't be!") or serve as emphasis within a more specific statement of disbelief ("it can't possibly be that.../you surely don't mean to tell me that").

64

Matchbox:

会員制

Kaitin sei

すず鶴

Suzukamo

membership system (name)

Private Club Suzukamo

65

Narration:

先斗町 神 より合う も春 の 夜 の 他生 の 緒 と なつかしむ なり
 Ponto-chō sode yoriawamu mo haru no yo no tashō no en to natsukashimu nari
 (place name) sleeves gather together even spring < night of other lives from hell/karma (quote) (feel nostalgic) (emph)
Even rubbing sleeves / in a room in Ponto-chō / on a brief spring night / owes to bonds from former lives / on which I warmly reflect. (a poem; translation maintains the 5-7-5-7-7 count)

新村出

Shimmura Izuru (the poet's name)

- this is a *tanka*, a traditional 5-line poem with lines of 5 and 7 syllables in the pattern 5-7 5-7 7 written by Shimmura Izuru (1876-1967), a scholar of Japanese linguistics and cultural history best known to students of Japanese as the original editor of the dictionary *Kōjien*.
- *Ponto-chō* is one of several well known *hanamachi* ("flower towns") in Kyoto where traditional geisha entertain the clients of high-class restaurants with singing, dancing, witty repartee, games, and companionship
- *袖り合ふも他生の緒* *sode fumar mo tashō no en* is an old Buddhist saying meaning "even the chance touching of sleeves (between strangers on the street) owes to bonds/karma from former lives." The saying comes from the Buddhist concepts of reincarnation and the belief that one's present life is affected in mysterious ways by bonds of karma from former lives. Shimmura's poem draws on the saying, but changes the verb to *wakau* ("gather together") which better fits the setting of *Ponto-chō* with its scores of rooms where people (both acquaintances and strangers) gather in groups for entertainment.
- *natsukashimu* is a verb form of *natsukashiru* ("nostalgic"), and means "reflect nostalgically/fondly." The poet is not implying that he remembers his former lives, only that it gives him a feeling of warmth to think that his meeting with whomever he met was ordained by karma from former lives.
- the poem not only echoes the chance connections between Shima and the proprietors revealed in this episode, but also hints that the full extent of their karmic bonds has not yet been revealed.

66

第39話 / おわり

Dai sanjū-san wa / Owan

Story #33 / The End

Vocabulary • Summary

From *Basic Japanese*, p. 34

bōshū	odor-resistant
eiyū	hero
fukyō	recession
hanjuku	soft-boiled (egg)
hoshi	star
kaser	Mars
kinkyū	emergency
kōken	anti-bacterial
kyōryū	dinosaur
megumi	bless/bestow
mijuku na	unripe/immature
ōji	prince
sansū	math
sōjuku na	precocious
tokushū	special edition/report
uchikatsu	conquer/overcome
yubi	finger

From *Garcia-kun*, p. 42

akogare	aspiration(s)
arau	wash (v.)
fuō	illegal
hirou	pick up (v.)
hitodebusoku	shorthanded
isshokenmei	diligently/diligence
kankō biza	tourist visa
keizai	economy
kl	mourning
kokusai kōryū	international exchange
kyōryū	pay/wages
muri	impossibility/impossible
okureru	be late/fall behind schedule
rippa-na	fine/worthy/respectable
rōdōsha	laborer(s)
sakkā	soccer
sasaeru	support/sustain
seken	society/people
shūrō	employment
suteru	discard/throw away
tasukaru	be saved/helped
uravamashii	envious/jealous
urekku	happy/glad
yakusoku	promise (n.)

From *Sanshirō no Koi*, p. 52

Eibungaku	English literature
eikyō	influence/effect (n.)
hagemu	drive/make an effort
hidot	terrible
ieji	(one's) way home
Iglisu	England
isogu	hurry/rush (v.)
itsu ni nai	unusual/uncommon
kangaeru	consider/think about
kersus	decision/determination
kibishii	harsh/severe
kimeru	decide

き可	kyōka	permission/approval
めでたい	medetai	happy/joyful/auspicious
教える	oshiteru	teach
留学	ryūgaku	study abroad
せふい なえ	sewa ni naru	receive favor/aid/help
しめ かける	shimetsukera	tighten/cinch/choke
心配する	shimpai suru	worry (v.)
数日	sūjitsu	several days
すまぬ	susumeru	urge/offer
たとる	tadore	follow/trace
傍回する	tайдō suru	take (someone) along
たのむ	tanomu	ask/request (a favor)
ついていく	tsuite iku	go along/accompany
続く	tsuzuku	follow/come after
夕暮れ	yamagure	evening/twilight

From *Kachō Shima Kōsaku*, p. 63

相手	oite	companion
遊び人	asobi-nin	carouser/playboy
不良	busud	inelegant/boorish
舞妓	buyō	dance
オネエ	o-chaya	teahouse
電気	dennetsuk-ki	electrothermic equipment
面接する	dōhan suru	accompany
努力する	doroku suru	make an effort/endeavor
絆	en	bonds/connection/kanna
誤解する	gokai suru	misunderstand
アルフ場	gerufu-jō	golf course/club
はっきり	hakkiri	clearly/plainly
半々	hanhan	half & half
必要	hitayō	necessity/necessary
費用	heyo	fee/cost
色気	iroke	sensibility
半ドキ	jyō	circumstances
化粧	kezō	membership system
勤務する	kinmu suru	makeup/cosmetics
一場	kiryō	work/be on duty
こっそりと	kossori to	factory
マッチ	matchi	secretly
見体	mite	match(es)
モテを	motette	vanity
なかむす	nakakashumu	be well liked/be popular
妻	nuki	feel nostalgia
奈良	nien	eaves
寂しい	sabishii	theatrical world
作法	sahō	lonely
責任	sekinnin	etiquette
仕事上に	shidachi ni	responsibility
しきたり	shikkari	waiter (to teahouses)
化粧する	shūssha suru	customs/traditions
立ち方	tachikata	go/come to work
つきあい	tsukiai	dancing (geisha)
つき出る	tsukidashi	association/relationship
貸す	utage	(Japanese) hors d'oeuvres
予約する	oyaku suru	banquet
ゆきめる	oyumera	make a reservation
座敷	ozashiki	loosen
おがに	ozeta ni	banquet room
		absolutely

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.

New Anime and Manga Monthly Magazine Bridges Pacific Rim!

ANIMERICA

Anime & Manga Monthly

If It's Anime in America, it's Gotta be ANIMERICA!



Raneko Takahashi, TM&C

**SUBSCRIBE
NOW!!**



Buy Viz at www.viz.com or www.viz.com/subscribe 1091

**ANIMERICA: THE UNPRECEDENTED ANIME AND
MANGA MONTHLY MAGAZINE**
Featuring news and reviews on the latest anime and
hot new manga, CD's and video games, plus two serial
comics in each issue!

ANIMERICA: ANIME PLATINUM: COMPLETE COVERAGE

ANIMERICA: TWO MANGA EPISODES IN EACH ISSUE

**ANIMERICA: THE HOTTEST ANIME NEWS SECTION IN
NORTH AMERICA**

**ANIMERICA: VIDEOS, MANGA, CD'S, VIDEO
GAMES—WE COVER THEM ALL!**



ANIMERICA, Anime & Manga Monthly
(Monthly 64 pages)
\$4.95 USA/\$6.50 CAN

1. Mark one box for the subscription period.
2. Make your check or money order payable to Viz Communications, Inc.
3. Print your name and shipping address legibly below.
4. Enclose this form and your money order or check in an envelope and mail to:
Viz Comics
PO Box 72010
San Francisco, CA 94107

Yes! I Want

One Year Subscription

12 issues \$48.00 (save \$14.40)

Two Year Subscription

24 issues \$89.00 (save 29.80)

Name _____

Address _____

City _____

State: _____

Zip _____

Day Phone No. () - 1

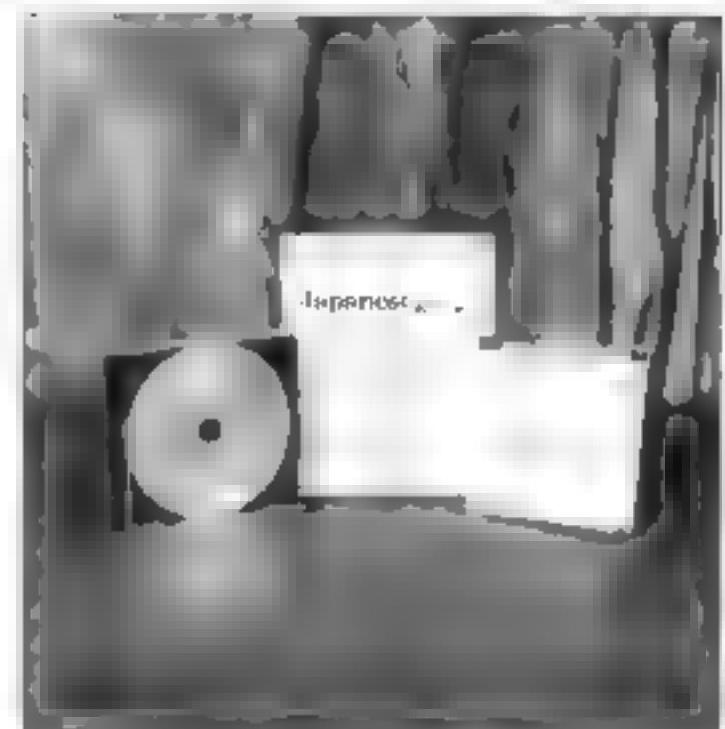
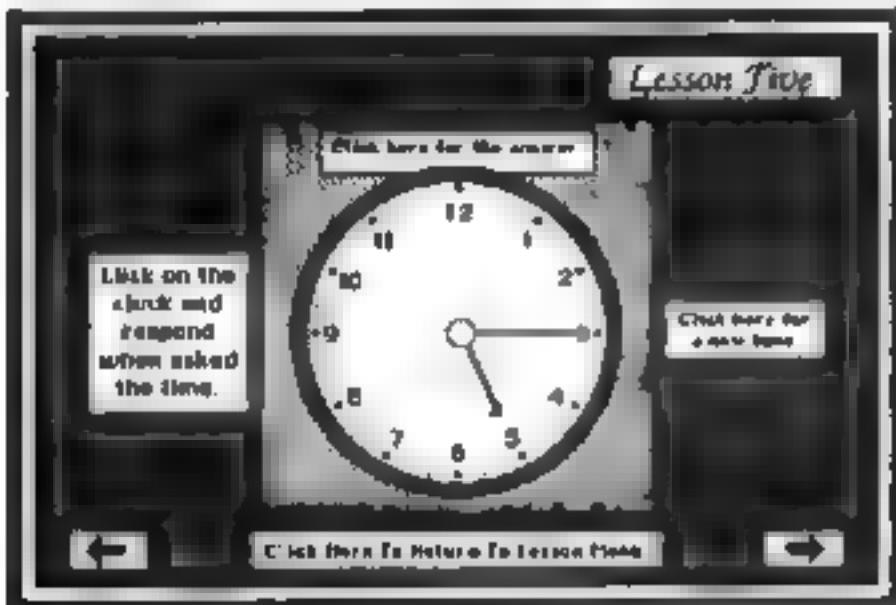
The subscription to ANIMERICA is
available only in the U.S.A. and Canada.

SOFTWARE FOR YOUR MAC:

JapaneseForEveryone

Butler Consulting, Inc.

JapaneseForEveryone consists of 15 lessons, each building on what was learned in the previous segment. Study time is 120 to 150 hours; use it for an hour or two each day and you'll be speaking basic Japanese in 3 to 4 months. Work more intensively and you could be speaking the language in weeks. The program is based on situational dialogs with a business slant—greetings, introductions, making appointments—everything is done by clicking the mouse. You'll hear digitally recorded Japanese words and sentences by clicking on a button; animated faces appear on the screen to speak the sound in synchronization with what you hear. Requirements: Any Macintosh computer and CD-ROM drive. 4 MB of RAM for System 7 version. List price is \$325. Our Price \$295, subscriber price \$279.



- "real life" Japanese
- digitized sound — "talking faces" animation
- extensive interactive dialogs
- presents patterns of basic Japanese in an easily learnable form

SOFTWARE FOR YOUR PC:

Power Japanese

Bayware, Inc.

Power Japanese teaches you to read, write and speak all 112 basic Japanese syllables in a program broken down into four sections: Hiragana covers the complete set of phonetic symbols used to write native Japanese words. Katakana for the complete set of phonetic symbols used to transcribe foreign/imported words. Grammar A which is basic sentence patterns with extensive drills. Grammar B involves more advanced sentence patterns. Requires Windows 3.0 or 3.1 IBM PC, PS/2 or 100% compatible using 286, 386 or greater processor, minimum 3MB RAM, minimum 16MB hard disk space, Super VGA or VGA monitor (includes PC sound adapter, plug and Sony headphones). No sound card or special hardware required. List price is \$389. Our Price: \$320, subscriber price \$290.

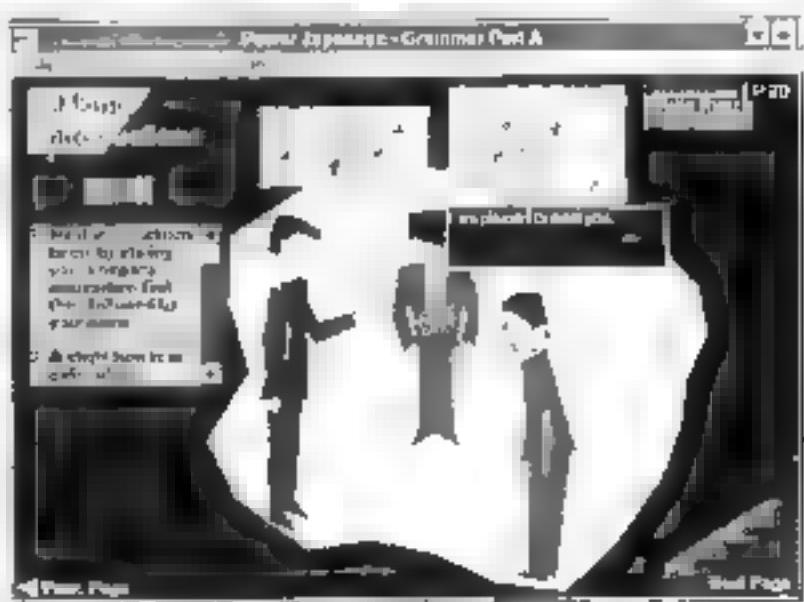


"Power Japanese really impressed us. It's the most clever and truly useful version of multimedia technology we've seen so far."

—Computer Buyer's Guide



Power Japanese was named MVP (most valuable product) by PC Computing at the 11/92 COMDEX show, and was a finalist in Multimedia World's 1992 Readers's Choice Survey.



New! New! New!

Komikku Nichi-Bei Masatsu: Waratte bakari wa iraremaset: "Comic Japan-US Friction: Not Just a Laughing Matter"

Ono Kosei, translator

Not Just a Laughing Matter includes 100 cartoons on Japan from newspapers and magazines across the US and around the world. Everything from the contents to the notes about the cartoons is presented in both English and Japanese (no language notes or grammar explanations though). In selecting cartoons priority was given to those that evoked a chuckle and even if you're not a language student you'll enjoy the book. Reviewed in *Mangajin* #28 248 pages, softcover \$11.00, subscriber price \$10.00



Books About Japan and the Japanese

Hidden Differences by Edward T. and Mildred Hall

Examine the unstated rules of Japanese-American business relations. Covers how and why the Japanese think the way they do. 122 pages, softcover \$7.95, subscriber price \$7.00

JTB's Illustrated Book Series.

Volume 1 A Look into Japan An intro to a variety of Japanese traditions, customs & pastimes. Covers 100 categories.

Volume 2 Living Japanese Style Practical explanations of Japanese customs, designed to help avoid culture shock.

Volume 3: Eating in Japan Comprehensive guide to Japanese cuisine, descriptions of restaurants, explanations of food

Volume 4: Salaryman in Japan This book delves into everyday life of the Salaryman, section on manners, phrases

Volume 14: Japanese Inns & Travel Intro to the types of Japanese lodgings, history of travel, local specialties

Reviewed in *Mangajin* #28 (4" x 5 1/4") softcover \$10 each, subscriber price \$9.50/each Set of five \$47.50, subscriber price \$45.00

Gateway to Japan (Revised) J. Kinoshita & N. Palevsky
One of the best travel guides on the market. Place names written in English and Japanese characters, with food, lodging, transportation & shopping details, maps, essays on history & culture. 541 pages, softcover \$14.00, subscriber price \$12.00

Manga! Manga! by Frederik L. Schodt

Traces manga from its 6th-century roots through its function as propaganda during the war to the billion-yen industry of the present. 260 pages. \$18.50, subscriber price \$17.00

With Respect to the Japanese by John C. Condon

Understand why Japanese and Americans behave, think and see the world as they do. 92 pages, softcover \$11.00, subscriber price \$10.00

Doing Business with Japanese Men by Brannon & Wilen

Defining problems dealing with Japanese businessmen and offering solutions as well as explaining why misconceptions occur (on both sides). Helpful to anyone dealing with Japanese businessmen. Reviewed in *Mangajin* #26. 174 pages, softcover \$8.95, subscriber price \$7.95

The Job Hunter's Guide to Japan by Terra Brockman
Each chapter focuses on a specific industry (computers, English teaching etc.) and gives you complete information on that field, the first and last providing an overview. 232 pages, softcover \$12.00, subscriber price \$11.50

Womenword: What Japanese Words Say

About Women By Kittredge Cherry

An informal glossary of more than 80 terms is an etymology lover's dream. Reviewed in *Mangajin* #4 150 pages, softcover \$13.00, subscriber price \$12.50

Japan, Inc. by Ishinomori Shotaro

English translation of the Japanese educational manga *Nihon Keizai Nyumon*. The story involves fictional Mitsutomo Trading Co., the kind of company that has presided over Japan's economic expansion during the past century, providing insight into how the Japanese view business and their political economy. 312 pages. \$13.00, subscriber price \$12.50

Manga

O-Jama Shimotsu

Popularly known as the "sheep-counting manga," the humor in this series is reminiscent of *The Far Side*. Three volume set, original Japanese edition. \$19.50, subscriber price \$17.55

What's Michael?

A familiar feline to *Mangajin* readers, this cat appears in a variety of settings. Five volume set, original Japanese edition. \$31.50, subscriber price \$28.35

Obotorian

Obotorian's obnoxious ways & selfishness have endeared her to thousands. Five volume set, original Japanese. \$31.50, subscriber price \$28.35

Dai Tokyo Bimbo Seikatsu Manyuu

A series of episodes in the life of a young man who combines a laid-back philosophy with traditional values. (Original Japanese, sold in set of 5 only) \$36.00, subscriber price \$32.00

Good Reads

The Way of the Urban Samurai by Kasumi

There is no saving face when Japan insider Kasumi takes off the gloves and challenges you to get to know the truth about the Japanese male. Reviewed in *Mangajin* #24. 113 pages, softcover \$9.50, subscriber price \$8.50

Slugging It Out in Japan by Warren Cromartie with Robert Whiting

Montreal Expo turned Tokyo Giant gripes about everything from soulless cities to gutless players, but by the end of the story admits his respect and admiration for Japan. Reviewed in *Mangajin* #14. 277 pages, hardcover \$18.50, subscriber price \$17.50

Monkey Brain Sushi Edited by Alfred Birnbaum

This collection introduces the brightest and boldest voices in up-to-the-moment fiction. *Mangajin* readers should note "Japan's Junglist Day" done in manga form. Reviewed in *Mangajin* #12. 305 pages, hardcover \$18.00, subscriber price \$17.00

The Nihongo Journal

1992 Nihongo Journals Available:

- 2: Studying Abroad in Japan from SE Asia, Essay: Inside the Car
- 3: Pachinko, Stylish Female Office Workers, Modern Japanese: Introduction
- 4: Katakana—An Initiation, Vocabulary Building: The Fun Method, Business Writing
- 5: The Liberal Democratic Party Ghouls, Goblins & Imaginary Beings, Symbols in Kanji
- 6: Job Hunting in Japan, Wedding Fads, JLPT Grammar & Listening
- 7: Phones for New Age, Game Arcades, Japanese Through Linguistic Functions
- 8: Whaling Controversy, Festival Delights, Beginning Japanese
- 9: JLPT, Amusement Parks, PKO Bill
- 10: Attending a Japanese University Horse Racing, Negotiating a Price Increase
- 11: Preparing for Disasters, Ogasawara Village, Tokyo, Modern Japanese: Integrated Course
- 12: Stepping Up Your Japanese, Practicing Arts & Hobbies, JLPT Practice Test

1993 Nihongo Journals Available:

- 1: Promoting Recycling, Off to Kamakura, Beginning Japanese: New Year's Day
- 2: Studying in Japan, Contemporary Kimono, News Nihongo: The LDP Ultra-Rightists and the Yakuza
- 3: Introduction to Direct Marketing, Street Signs, Course in Business Writing, Congratulatory Letters
- 4: A Guide to Modern Fortune-Telling, Fortune Telling, Young People's "Gods", Intro: Rocky-kun
- 5: Japan's Imperial Family, Tsukiji Market, Please Take Care of Yourself
- 6: A Guide to Job Hunting, Japan Now: Street Performances, Intro to Katakana: Let's Learn the Rules
- 7: Using Dictionaries, Japan Now: J. League Kicks off, Writing Letters
- 8: The Japanese Language Proficiency Test, Theme Parks, News Nihongo: The Lower House Dissolution

sample #1, in *新本*, R4 (EIKO) (1992)

by Stevens T. H.

Kenkyusha's Furigana E-J Dictionary

This dictionary gives readings in hiragana for all kanji used in definitions and explanations. 980 pages, 49,000 headwords, heavyweight paperback. \$24.00, subscriber price \$21.60

A Reader of Handwritten Japanese

A collection of actual handwritten correspondence received by the author illustrating kanji "shortcuts," cursive, and general differences in handwriting. Each appears in original Japanese, romaji, and English translation, from beginning to advanced. 266 pages. \$27.00, subscriber price \$25.00

Let's Learn Hiragana

Let's Learn Katakana

These two workbooks teach *hiragana* (the basic Japanese alphabet) and *katakana* (the alphabet used for borrowed foreign words and other special phrases). Practice and review builds writing skills step by step. A manageable way to learn the Japanese syllabaries with or without an instructor. Two volume set. \$18.50, subscriber price \$17.00. Separately \$9.50 each, subscriber price \$8.75 each

Essential Japanese Grammar

A summary covering all the grammar needed for speech and comprehension. Not a textbook, but you can learn plenty by browsing through. \$4.50, subscriber price \$4.05

日本語ジャーナル

Nihongo Journal
Subscriptions: 12 issues for \$100.
\$95 for subscribers

Nihongo Journal
Back Issues \$9.00 each
subscriber price \$8.10



Read Japanese Today

Read 300 of the most common characters in a few hours whether or not you have any knowledge of the grammar or spoken language. Reviewed in *Mangajin* #1 \$7.50, subscriber price \$6.75

Japanese for Busy People I

Created by the AJLT, this course offers 30 lessons of survival Japanese with emphasis on vocabulary and grammar with practical value. Dialogs presented in both kana and romaji. 213 pages. \$20.00, subscriber price \$18.50

Japanese for Busy People II

Sequel to JBPI combines vocabulary and grammar in realistic situations, opening dialogs, practice sections, exercises, quizzes. Kanji are introduced along with hiragana, katakana and romaji. 420 pages. \$20.50, subscriber price \$19.00

Japanese for Busy People I (Tapes)

These four 30-minute cassettes contain all the vocabulary, dialogs and key sentences presented in the text. Highly recommended. \$50, subscriber price \$47.50

Japanese for Busy People II (Tapes)

These six 60-minute cassette tapes cover opening dialogs, key sentences, short dialogs and the reading reviews. \$90.00, subscriber price \$85

A Guide to Reading and Writing Japanese

Gives easy-to-follow stroke order diagrams for 881 "essential characters," plus hiragana/katakana. Also a simple listing for 989 more, for a total of 1,850 kanji. Indexed by romaji reading, stroke count. Reviewed in *Mangajin* #1 \$14.00, subscriber price \$12.50

Kanji & Kana

Presents the 1,945 *jōyō* ("daily use") kanji in the format shown, along with 60+ pages of kanji and kana history, rules, and trivia. Indexed by romaji reading, number of strokes, and radical. Reviewed in *Mangajin* #1 \$16.50, subscriber price \$16.65

	'	り	ひ	GAKU, music, RAKU, comfort, ease, <i>somo(shi)</i> , pleasant
	白	白	泊	楽しみ <i>tannoshimi</i> , pleasure
				音楽会 <i>ongaku-ka</i> , concert, music
331 13 strokes	泊	泊	樂	氣楽 <i>kiretsu</i> , ease, comfort (本 10)

	358	GAKU, music; RAKU, pleasure; <i>somo(shi)</i> , enjoy; <i>somo(shi)</i> , fan, enjoyable, pleasant		347
	75	音楽 <i>ongaku</i> , music		
	2324	文楽 <i>bunraku</i> , Japanese puppet theater		
		楽天家 <i>reikentei</i> , optimist		

Subscription/Subscriber Information

Important Stuff you don't want to miss . . .



MANGAJIN T-Shirts:

Our Classic Samurai 100% cotton six-color T-shirt, shown on the right, costs \$10.00, \$12.50 if you're not a subscriber. Our Clean-Cut Logo shirt, black logo on white 50/50 heavy blend, shown on the left, is only \$6.50 if you're a subscriber, \$8.00 otherwise—both available in sizes L or XL.



MANGAJIN Subscriptions:

\$30 for 10 issues (one year)—that's 33% off the newsstand price! (Two year subscription for \$55)—Prices will be going up (the word is official) so be warned! Subscribe now or pay more later!

MANGAJIN Back Issues: Still only \$6.00 each or \$5.40 each for subscribers—look for our "Special Deal" coupons in every issue and save big time! MANGAJIN back issues are informative collectibles so make sure your library is complete.

- #6: Matsumoto Profile, Ginga Tetsudō 999 (I), Dai-Tokyō, Pocket Story, Tanaka-kun
- #9: The Manga Market, San-pun kan no Dekigoto, What's Michael, Galaxy Express 999 (Part IV), Urusei Yatsura, Oyuki (III)
- #10: Japanese Movies (with Subtitles) on Videotape, Sex & Violence in Manga, Donald Richie on Subtitling Japanese Films, Obatakan, Ol Shinkaron, Sarari-kun, Dai-Tokyō, Ginga (IV), Pocket Story
- #12: Japanese Beer Brands, A Tale of Two Translations, The Far Side, Tanaka-kun, Dai-Tokyō, Ningen Kōsaten (II)
- #13: Controversial Submarine Saga, Chinmoku no Kantai, The Far Side, Chibi Saikyō no Jinna, Korobokkuru-kun, What's Michael
- #14: Eating Cheap in Tōkyō, Results from Our Reader Survey, O-jama Shimasi, Bono Bono, Saraniman Senka, Olshinbo
- #17: Tezuka Osamu Japan's "God of Manga," Mad Ad, Konnichi-wa Kunko-san, What's Michael, Olshinbo (II), The Phoenix (I), Tanaka-kun
- #18: Kigyō Senshi: The Corporate Warior, Egyō Tontoko Nisshi (I), The Phoenix (II), Saraniman Senka, Calvin and Hobbes
- #19: Translators Talk, Tezuka Controversy, Sumbō, Japan's Trendy Old Sport, Mad Ad, Obatakan, Egyō Tontoko Nisshi (II), The Phoenix (III),
- #20: So You Want to Learn Japanese, Kana Learning Programs, Mad Ad, Ningen Kōsaten, Beranmai Tōchan, Sarari-kun, Calvin and Hobbes
- #21: Tonic ayō drinks, Salaryman's Secret Weapon? Mr. Baseball, Kunko-san, Ningen Kōsaten, Beranmai Tōchan, Sarari-kun
- #23: Educational Manga, Takahanada/Rin Wedding, Microsoft Sailing Software in Japan, Taste of Culture: Wasabi, Ol Shinkaron, Tanaka-kun, Crayon Shin-chan, Sanshirō no Koi, Tsuru-Baka Nisshi
- #24: Bars Cabarets, and the "Water Trade," Fūryū Manga, Odajin, Japan's Choco Mania, Sarari-kun, Furiten-kun, Crayon Shin-chan, What's Michael, Midori-san, Tanaka-kun
- #25: Sake Special: brands, terminology, mythology manga, The "Japanification" of American Fast Food, Kunko-san, Bar Lemon Hart
- #26: An Interview with Journalist Sam Jameson, Outrageous Japanese with Jack Seward, Beranmai Tōchan, Furiten-kun, Manga Business Manners, Yawarai!, Birbō Seihatsu Maruyaru, Ol Shinkaron, Calvin and Hobbes, The Far Side
- #27: Japan's Wedding Industry, Jack Seward's Outrageous Japanese Brand News, Manga Business Manners, Yawarai!
- #28: Japan's Vending Machines, Japanese for PCs, Kachō Shima Kōsaku, Katsu-Shika Q, Beranmai Tōchan, Furiton-kun

CHARGE IT! CALL 1-800-552-3206 WITH VISA OR MASTERCARD!

renewal

Description

Quantity

Unit Price

Total

All prices include shipping & handling (available only in US). Georgia residents please add 5% sales tax. Please allow 2-4 weeks for delivery. Extra charge for rush orders.

Tax if applicable

TOTAL

Name _____

Charge It!

Street _____

Mastercard Visa

City _____

State _____ Zip _____

Acct. Number _____

Telephone _____

Exp. Date _____

Signature _____

MANGAJIN, P.O. Box 7119, Marietta, GA 30065-1119 Tel: 404-590-0091 Fax: 404-590-0890

Classifieds

Classified ads are free for individuals and non-profit groups (up to 30 words). Commercial ads are \$2.00 per word, \$3.00 per word bold-faced, \$30 minimum charge or \$80/inch for display ads, discounts available for size and/or frequency (2 1/4" width, camera ready). Send to: MANGAJIN Classifieds, P.O. Box 7119, Marietta, GA 30065 Categories: • Pen Pals • Notices & Events • Books & Publications • Computers & Software • Job Seekers • Clubs • Consulting • Employment • Travel • Miscellaneous
(MANGAJIN reserves the right to edit or reject any classified advertisement.)

日本語のclassified OKです!

日本語のclassified OKです!

日本語のclassified OKです!

Computers & Software

Kana カナ Helmsman

\$70

Learn Katakana & Hiragana

Intuitive Interface
On-Screen Help
Sound & "Sound Keys"
Practice Pad

Requires Microsoft Word 3.0

Stroke Order
Kana Introduction
Shuttle & Revert
Kana Generations

Nova Networks
6317 Phinney Ave. North
Seattle, Washington 98103

1(800)850-NOVA
VISA, MC & AmEx



日本語を学ぶシステムズ

Over 1100 Japanese Character Graphics for New Print Shop! IBM PC compatible Kanji and Kana learning software. Interactive and Intuitive. Stroke order included. Set up your own kanji drill lists. For free information, send Name/Address to NLS; P O Box 186, Morrisville, NC 27560. Or call 919-387-1706 and leave mesg. Add 3.00 for a Sample Diskette

Graphics in this ad created using Print Shop Deluxe

Miscellaneous

Teachers: *Mangajin* has discounted subscription rates for your students! Send your name, School/College/University name, address & number of Japanese language students to *Mangajin*, PO Box 7119, Marietta, GA 30065

American male, 30, seeks shortwave enthusiasts worldwide who are interested in an informal Radio Japan listener's club. Write in English, Spanish or German to Mark Armstrong, 11706 South Throop St., Chicago, IL 60643

Looking for cassette tapes with English and Japanese, for learning Japanese while commuting by car. V. Murray, PO Box 6668, Marietta, GA 30065

LEARN JAPANESE IN KYOTO!
Home-stay or dorm, one to three months, teach English in exchange. Call Toll Free 1-800-748-5054 or write International Connections, P.O. Box 80, NSL, UT 84054

BOSTON

- ホームステイをしながら
- 銀光、貨物、漫劇映画等を満喫し、更に
- 英語の個人レッスンが受けられるこんな豪華な企画はいかがですか。どうぞお気軽にお連絡下さい。ビデオ教材の無料サービスもいたします。



98 Saint Rose Street
Boston, Massachusetts
02130-3956 USA

SUMO VIDEO July Basho, 2-hour subtitled. Exciting tournament. Great for new fans. \$39 complete. Edgewood Productions, Box 250243, Franklin, MI 48025

Mangajin reader in Boston wishes to meet other Boston area readers for language study, friendship. John Thiel, 15 Edgerly Road, Apt 23, Boston, MA 02115. phone 617-859-7329

Art-Toons

Deals of Animated Art for Fun & Entertainment

Call or write for FREE catalog!

(216) 468-2655

P.O. Box 600 E Northfield, OH 44067

Wanted: Mangajin issues 1-5, 8, 11 & 15.
Mike, 612-951-2488

Asian Studies

TEMPLE UNIVERSITY JAPAN Tokyo

Spend a semester or academic year in Tokyo at Temple University Japan. Enroll in Asian studies courses taught in English, and Japanese language courses, including Intensive Language at the beginning level. Courses fully integrated with Japanese students. Arranged housing.

For more information contact:



Temple University
International Programs
501 Conwell Hall
Philadelphia, PA 19122
Telephone (215) 204-4684

U.S. Manga Corps, Your Japanimation Source!™ *Domination Tank Police*, *Project Ako*, more. For free catalog of over 100 titles on VHS and laserdisc, call 1-800-833-7456.

Clubs

RPC & Tactical Gamers JIGC (Japan's Int'l Gamers Club) is a network for English-speaking gamers in Japan. Ongoing events, bi-monthly newsletter. Contact Steven Brown, Kopo Senju #605, Motoochiba 232-1, Fuji-shi, Shizuoka-ken 416, Japan (0545) 62-4678. 1本山でケウイノムキ(0465) 74-8767までにどうぞ

Books & Publications

We have an interesting list of educational material (K-12) on Japan. For catalog send LSS2 & self addressed envelope (no stamps) to Pacific-Rim Side-Shows, #302, 136 East 15th Ave, Vancouver, BC V5T 4L3 Canada

Focus Japan

Focus Japan II: A Resource Guide to Japan-Oriented Organizations puts answers to your Japan questions at your fingertips. From degree and summer language programs, to information resources, to publications, to databases, to cultural organizations, this 700-page guide tells you what is available in North America. Contact Gateway Japan, NPA, 1424 16th St, NW #700(M), Washington, DC 20036 (202) 265-768, \$59.95.

Mention this ad
for significant
discount!



Ask about our
on-line computer library!

Pen Pals

私はアメリカ人女性(26才)です。思いやりがあり、日本文化なりきりをしていて、本人の女性キャラクターを得意中です。趣味はストラップ、映画、シャツなどです。日本語の勉強をしてから日本人さんに会います。あと少し趣味を持っている人がいたり、文面して付き合いましょう!! JR3中央新幹線内付、町名10-1221号室、東京都新宿区下高井戸セントアラスキー・マイケル

Deaf American female, 28, seeks deaf Japanese M/F for pen pals. Interested in anime, Japanese/American sign languages. Write in English to S. Pereboom, 10901-105th Ave N, Largo, FL 34648-4028

Pen Pals

American male, 16, seeks Japanese female who speaks English. Into traditional Japanese culture, poetry, anime and art. Write to: Matthew Conheady, 963 Woodbine Ave., Rochester, NY 14619.

Seeking Hong Kong pen pal. Please write to: Roger Peffer, #95066 8-D-21, PO Box 3200, Eyerman-Cook Unit, Florence, AZ 85232.

Female, 21, learning Japanese, seeks Japanese pen pals interested in humorous and relaxed correspondence. Please write in English to Amy Graham, 25 Springrove Ave., #1, San Anselmo, CA 94960.

Male 25, Henna Atherton, seeks pen pals; like movies, literature, Asian culture, Chinese martial arts (wushu & sanshou) and jazz music. John Thiel, 15 Edgerly Rd. #23, Boston, MA 02115.

Japanese university student, female, 19, seeks pen pals (same age) interested in English, music, anything. Write in English. Yuko Abe, 3-1 2-304 Azumino, Midori-ku Yokohama-shi, Kanagawa-ken, Japan 225.

Nepali male, 32, (US-educated), wants to have friends all over the world. Please write: Utsam, Village C Mansion (3102), 1-18-3 Koyamada, Shinagawa-ku, Tokyo 142 Japan.

American male, 42, wishes to correspond with females in Japan, any age for friendship. Interests are Japanese language, culture, manga, anime, art and writing. Robert Lindley, PO Box 2491, Corona, CA 91718.

American male 23, would like to communicate with M/F Japanese. Interests include sports, all music, Japanese people, language and culture. Write to: Ron Gormley, 187 Lakeview Drive, Sherrill, NY 13587.

American male, 18, seeks Japanese female 16-25 for correspondence. Interests: anime, roleplaying games and Japanese haiku. Respond in English to Andy Willard, PO Box 1772, Kerrville, TX 78029.

Male anime, British music and movie fan wishes to correspond with anyone in Japan. If interested write to me: Dennis Rodriguez, 3719 JFK Blvd., # 25, Jersey City, NJ 07307.

Spanish girl, 17, seeks pen pals around the world, M/F, any age. Interests: manga, anime, martial arts, will discuss anything, write in English. Nuria Plasencia, c/Elisabeth, 20, pmal 1' 08002 Barcelona, Spain.

Canadian male, 21, seeks Japanese pen pals. Have been studying Japanese for 1 year. Intend travel to Japan, maybe next summer. Greg Cormier, 110 St. George, Saint John, NB, E2M 2A7 Canada.

Japanese-American female, 28, interested in hearing from Japanese living "in-country" on newest trends, hard-to-get American products and new business ideas. Respond in English/Japanese. Naomi Kawamura, 7442 Northrup Dr., San Diego, CA 92126.

American nurse, 36, wants to exchange language lessons with Japanese, any age. M/F. Enjoy nursing, studying Japanese, jazz, scuba, philosophy, movies, travel. Write in Japanese or English: Susan Naito, 1127 Barnwell Drive, Sumter, SC 29154.

Employment Seekers

University graduate seeking immediate employment. B.A. Japanese/International Studies (econ/pol sci). 7 years Japanese studies. Looking in Michigan, will consider other regions. AnnCook, 6054 Ravenswood, Utica, MI 48316.

Employment Opportunity

WANTED - COMIC BOOK EDITOR Part-time position in Los Angeles available for individual with experience. Company represents a comic book publisher in Japan. Please send resume and references to the following address. DYNASTY SEARCH, INC., 11855 W Olympic Blvd., Suite 825, East Tower, Los Angeles, CA 90064.

The Canon Wordtank

When you're serious
about Japanese



For more information, call GITCO toll-free at 1-800-527-2607. That's

1-800-JAPAN-07

Searches for
kanji and
jukugo by
radical and
stroke count

Input in
katakana,
hiragana
or romaji.
Built-in
memory
240,000
entries

Japanese-to-
English,
English-to-
Japanese
Optional
expansion
cards

Prices from
\$295.



JAPAN BUDGET TRAVEL

The lowest fares to Asia
and beyond.

Going to Japan, China, Hong Kong, Taiwan or Europe is easy and economical when you turn to Japan Budget Travel.

Whether you're traveling for business or pleasure, our highly-trained agents have the experience and expertise to assist you with all of your travel needs. We offer a complete range of travel services, including the Japan Rail Pass and Eurail Pass.

So when you want fast, dependable service—and the lowest prices around—call Japan Budget Travel.

Call any of our offices toll free:

- New York... 800-722-0797 • 212-686-8855
- Chicago.... 800-843-0273 • 312-236-9797
- Boston..... 800-638-0024 • 617-353-1010
- Houston.... 800-445-5265 • 713-789-6633
- Atlanta..... 800-782-7781 • 404-231-4333
- Tokyo..... 010-504-0000 • toll free

(continued from page 26)
 disk space; MS DOS/V 5.0; MS Windows 3.1J.
 Sources: CCIC: \$520; SS, PSP: \$565.

Microsoft Multiplan J for Windows J

Project management software for creating time and resource schedules. Requires: DOS/V 5.0; Windows 3.0/3.1J. Source: PRC: \$730.

Microsoft Visual Basic for Windows 2.0 3C

Microsoft's visual language for simplified windows programming. (Call for info.) Source: SS, PSP: \$395.

OpenPost for Windows

Memo program with date & time stamping for each memo, view switching, dynamic language switching, and other features. Includes full C++ source code for users who wish to modify the program or learn about internationalization of Windows applications. Requires: Windows 3.1J. Source: PSP: \$80.

FONTS

—MAC—

Adobe Type Manager 2.0.3J

Allows Macs running KanjiTalk or JLK to display scalable PostScript Japanese fonts on screen, and print to non-PostScript-compatible printers. Includes 2 Japanese and 13 Roman fonts. Requires: 2MB RAM; 6MB hard disk space; KanjiTalk 6.0.7+, or JLK. Sources: CCIC, SS, PRC, C&T, QTC: \$295.

Adobe Type Manager 2.0J

Upgraded version of 2.0.6 (above); includes Adobe Type Composer. Requires 2MB RAM (4MB with KanjiTalk 7). Source: SS: \$295.

Adobe Kanji Fonts Foto No A181, Foto Min A181, Jun 181, Midashi Go MM31, Midashi Min MA31 16 segments initial

PostScript level I composite fonts for ATM-J or printer download. Require Japanese printer 600dpi or lower resolution. Sources: SS, PRC: \$795; QTC: \$775 (price per font).

Adobe Kanji Fonts Midashi Go MM31 16, Midashi Min MA31 16 (for Imagesetter)

PostScript level I composite fonts for high resolution printers. Requires: Japanese Imagesetter Printer. Sources: SS, PRC \$3,745 (price per font).

Adobe Kanji Fonts Shin Gothic Light, Shin Gothic Medium, Shinsei Kaiwa CBSK

Requires: 2MB RAM; hard disk drive; KanjiTalk 6.04 or higher. Source: SS: \$795 (price per font).

Adobe Kanji Font Shinsei Kaiwa CBSK 16 (for Imagesetter)

Requires: 2MB RAM; hard disk drive; KanjiTalk 6.04 or higher. Source: SS \$3,745.

Adobe Type Library Value Pack J

Font pack containing 2 Japanese and 10 Roman fonts. All fonts: Adobe PostScript Type 1 format. Requires: 2MB RAM; hard disk drive; PostScript Japanese printer; Adobe Type Man-

ager J recommended; JLK or KanjiTalk 6.07 or higher. Source: CCIC: \$330; SS: \$350.

Adobe Plus Pack J

Fontpack containing 3 Japanese and 22 Roman fonts. Requires: 2MB RAM; hard disk drive; KanjiTalk 6.04 or higher. CCIC: \$550; SS: \$795; PRC, Q: \$595.

Fontworks Midisse #2 M, Midisse #3 DB, Midisse #3 E, Midisse #3 L, Midisse #2M, Bodin #3 IR, Bodin #4 G, Bodin #5 JH

Japanese PostScript fonts downloadable to NTX-J or J-RIPS Printers. Requires: NTX-J or J-RIPS Printer. Sources: PRC: \$795; QTC: \$775. (price per font)

Kanji True Type Upgrade Kit for KanjiTalk 6.0.7.1

Allows KanjiTalk 6.0.7.1 to support Japanese TrueType fonts. Includes Hon Mincho and Maru Gothic TrueType fonts. Sources: CCIC: \$140; SS, PRC: \$150.

Parametric Font for the Macintosh

Smooths display and printing. Two programs available with two fonts per program. Requires: KanjiTalk 6.0+; Any Macintosh printer. Sources: PRC, QTC Program 1 (Mincho & Gothic fonts): \$199. PRC, QTC Program 2 (Mohitsu & Gyosho fonts): \$220.

—PC—

Adobe Type Manager 2.5.1J for Windows

Allows MS Windows 3.0/3.1J users to display scalable PostScript Japanese fonts on screen, and print to non-PostScript-compatible printers. Includes two Japanese and 13 Roman fonts. Requires: MS Windows 3.0/3.1J. Sources: SS, PRC, CCIC: \$295.

Adobe Plus Pack J for Windows

Windows version of Plus Pack for the Mac (see above). Source: SS: \$395.

Adobe Type Library Value Pack J for Windows

Windows version of Value Pack for the Mac (see above). Source: SS: \$249.

Font Gallery for Windows J

Mincho and Gothic TrueType fonts for MS Windows J. Requires: 386 CPU or higher; 4MB RAM; DOS/V 5.0; Windows 3.0/3.1J. Source: PRC: \$450.

WorldFont for Windows 1.0

Scalable PostScript type 1 and TrueType screen and printer fonts for a wide range of foreign languages. Requires: 8MB RAM; hard disk space varies depending on fonts installed; Windows 3.0/3.1. Source: PRC: \$250.

WorldFont for WordPerfect 1.0

Screen and printer fonts in 5 type sizes for 19 different foreign languages. Will print to HP compatible printers. Requires: 640K RAM; DOS 3.3 or higher; Wordperfect 5.0 for DOS. Source: PRC: \$200.



The preceding list is based on information provided by developers, distributors, and software resellers. Descriptions are intended to be for information only, and should not be taken as a recommendation for any particular product or reseller.

SOURCES

Apropos, Inc.

8 Belknap St., Arlington, MA 02174
 tel. 617-648-2041 fax

CCIC

605 Addison Street, Suite A
 Berkeley, CA 94710
 tel. 510-843-5626; fax 510-843-5173

Character Language Resources (CLR)
 2130 Sawtelle Blvd., #300B
 Los Angeles, CA 90025
 tel. 800-569-2099; fax 310-996-2303

Cheng & Tsai Company (C&T)

25 West Street
 Boston MA 02111
 tel. 617-426-6074; fax 617-426-3669

EJ Bilingual, Inc.

2463 Torrance Blvd., Suite #1
 Torrance, CA 90501
 tel. 310-320-8139; fax 310-320-3228

Hongho Data Systems
 PO Box 866 Kensington, NSW 2033A
 Australia tel. +61-2-399-9876

KICompWare

PO Box 536, Appleton, WI 54912
 tel. 612-773-8621

Kureo Technology, Ltd.

Suite 300, 3700 Gilmore Way
 Burnaby, BC V5G 4M1 Canada
 tel. 604-433-7715; fax 604-433-3393

Language Engineering Corp.

385 Concord Ave., Belmont, MA 02178
 tel. 617-489-4000; fax 617-489-3850

Pacific Rim Connections (PRC)

1838 El Camino Real, Suite 109
 Burlingame, CA 94010
 tel. 800-745-0911; fax 415-697-9439

Pacific Software Publishing, Inc. (PSP)
 2737 77th Ave. SE, 2nd Floor
 Mercer Island, WA 98040
 tel. 206-232-3989; fax 206-236-8102

PC Express

820 S. Garfield Ave. Suite 201
 Alhambra, CA 91801
 tel. 818-293-1661; fax 818-293-1665

Qualitas Trading Company (QTC)

2029 Durant Ave., Berkeley, CA 94704
 tel. 510-848-8080; fax 510-848-8009

SystemSoft (SS)

333 17th Street, Suite L
 Vero Beach, FL 32960
 tel. 800-882-8856; fax 407-569-1937

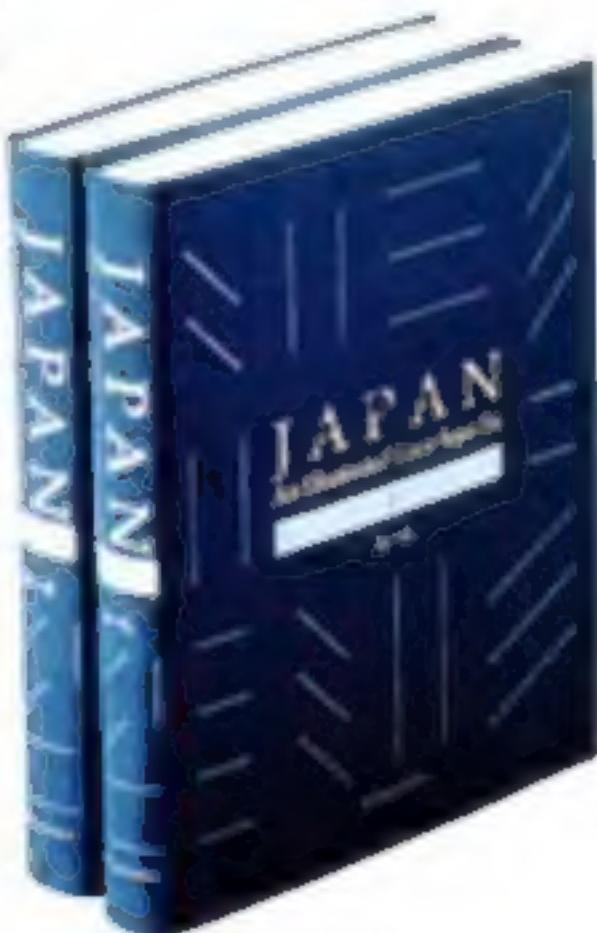
JAPAN

An Illustrated Encyclopedia

THE MOST COMPLETE REFERENCE BOOK ON TODAY'S JAPAN IN ENGLISH

From the publisher of the renowned nine-volume
Kodansha Encyclopedia of Japan

- 12,000 entries covering Japan's history, culture, economy, politics, science, technology, food, literature and performing arts
- 4,000 full-color photographs and illustrations
- 1,964 pages, with over 2 million words of text
- Eye-catching pictorial essays and feature articles
- 24-page timetable tracing the history of Japan
- 20 pages of full-color maps
- 14-page bibliography
- Easy-to-use reader's guide to entries
- Bilingual index of entry titles
- Two volumes, 9" x 12", clothbound hardcover



Japan: An Illustrated Encyclopedia is based on the acclaimed nine-volume *Kodansha Encyclopedia of Japan*. Published in 1983 and hailed as a landmark in English-language scholarship on Japan, the first encyclopedia has been updated, revised and abridged into a practical new compact version that now contains 10% entirely new material — including many changes that have affected Japanese society over the past decade. This crucial reference not only provides significant data on Japanese politics, government and economics but it is at once a magnificent treasury of the nation's art and history, and a lively guide to its popular and traditional culture. Concise in format yet comprehensive in scope, *Japan: An Illustrated Encyclopedia* is the definitive reference on today's Japan.

\$200.00 UNTIL MARCH 31, 1994; \$250.00 THEREAFTER

AVAILABLE OCTOBER 1, 1993.
CALL OR SEND CHECK OR MONEY ORDER TO:

KODANSHA
114 Fifth Avenue
New York, NY 10011
212-727-6460

PLEASE ADD \$6.50 PER SET FOR SHIPPING & HANDLING,
PLUS APPLICABLE SALES TAX (NY RESIDENTS ONLY)

OR CALL

1-800-788-6262

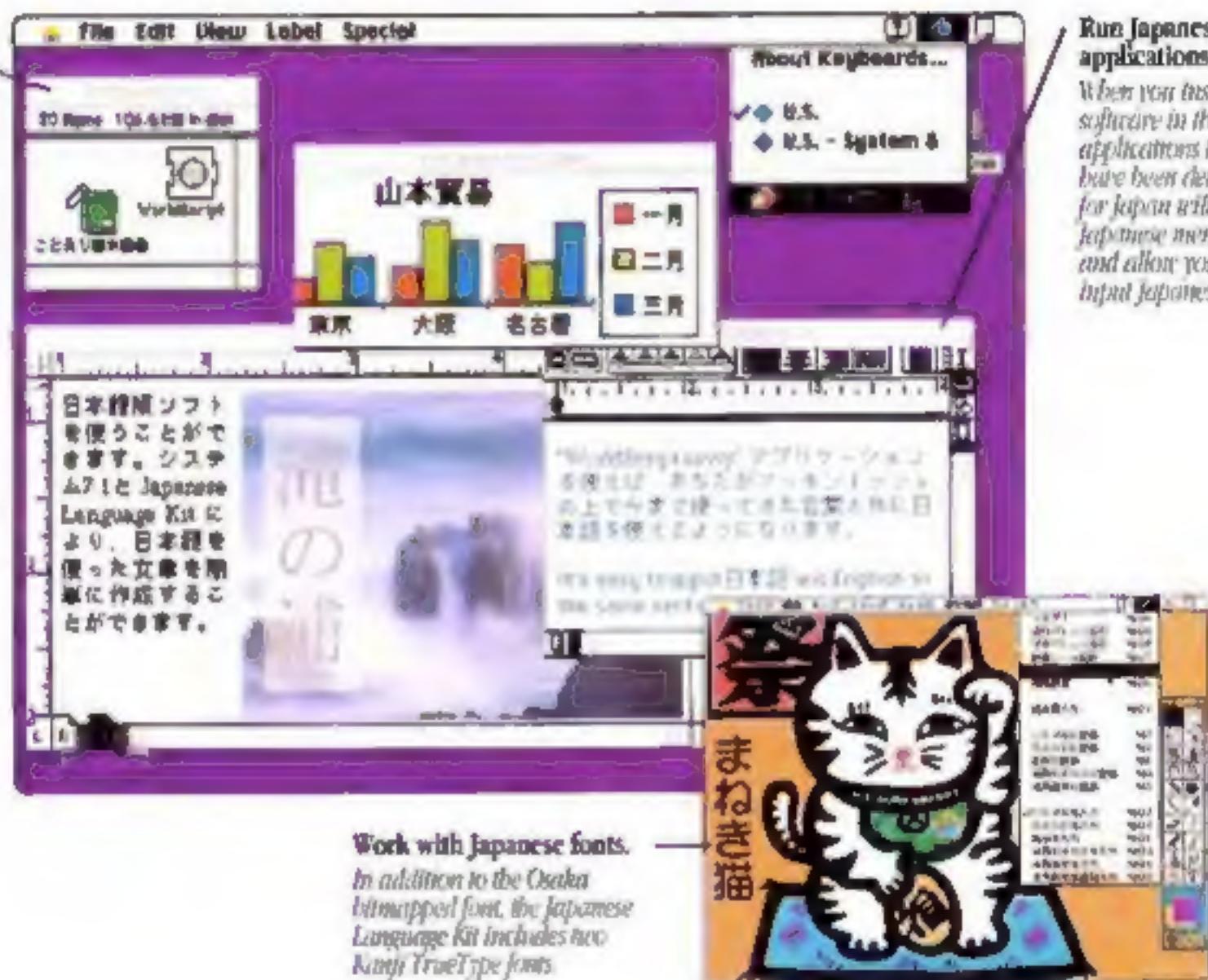
PLEASE MENTION CODE: M-1



New Japanese capability that's all Macintosh.

Introducing the Japanese Language Kit for System 7.1

Add Japanese capabilities to your English system. WorldScript is Apple's new software technology, included in Macintosh system software version 7.1, that makes it easy to use multiple languages on your Macintosh.



Run Japanese applications. When you install the software in this kit, applications that have been developed for Japan will display Japanese menu bars and allow you to input Japanese text.

Apple's Japanese Language Kit makes using Japanese on your Macintosh computer easier than ever. Whether you're a native speaker or just learning the language, you can run Japanese applications and include Japanese text in letters, presentations, and reports.

Use the Language Kit to develop Japanese language materials such as brochures, posters, and business cards. Although the Japanese Language Kit does not translate text, it does let you easily input, edit, and print in Japanese.

If you want to improve your Japanese, the Language Kit can help dramatically. It allows your Macintosh to run popular intensive Japanese training materials.

The Japanese Language Kit comes with two

Kanji TrueType fonts, which produce high-quality output from any Macintosh-compatible printer. Documentation is provided in both Japanese and English, and you can type using either the Roman or kana keyboard layout.

As an extension to System 7.1, the Language Kit uses the operating system you already have. There is no need to store an additional system on your hard disk. The Japanese Language Kit also contains Kotoeri, the same, easy-to-use input method that is included with KanjiTalk™.

Almost every major software program has a version that has been localized for Japanese. All you need to run them is the Japanese Language Kit and System 7.1. You can even use a non-localized program, such as NeXT's 3-D, which takes advantage

of WorldScript, Apple's new software technology. WorldScript simplifies the way in which a single operating system can support multiple languages.

Getting started with the Japanese Language Kit is easy, too. You can order it through your Apple authorized reseller or mail-order software suppliers by referring to Apple part number M1646LL/A. And, when you purchase a Language Kit you can get support directly from Apple's own technical support staff. For the name of the U.S. Apple software reseller nearest you, call 1-800-32-3131, ext. 500.

See how easily the Japanese Language Kit can give you the power to input Japanese. The power to be your best.

Apple

Do you need to work in Japanese on your computer but don't know where to start?

For Apple Macintosh Computers

EGWord

Fast, powerful word processing software.
By Ergosoft Japan.

Well, wonder no more. CCIC has the products and the expertise to help you reach your goals. To give you the competitive edge. To give you the creative edge. When you buy from CCIC, you can expect to get great values and service for your money. We carry a wide selection of products from companies such as Adobe, Aldus, Apple, Claris, Ergosoft, and Microsoft. Our courteous and knowledgeable staff will be glad to help you before and after your purchase.

EGWord Classic

Economical, yet capable—
EGWord's little brother.
By Ergosoft Japan.

CONTEXT/EDF

File conversion software.
Distributed by Ergosoft Japan.

Japanese Language Kit

Affordable Japanese capability
on your Macintosh.
By Apple Computer, Inc.

KanjiTalk 7.1

The standard Macintosh
operating system in Japan.
By Apple Computer, Inc.

For IBM PC Compatibles

Products by Microsoft Corporation

MS-DOS 5.0/V

IBM PC compatible

Windows 3.1j

IBM PC compatible

Word 5.0 for Windows

IBM PC compatible

Excel 4.0 for Windows

IBM PC compatible

EGWord is the word processor of choice for many users who write in Japanese. Why? It has powerful features to tackle any wordprocessing task. Create complex tables? Do English spell-checking in your Japanese document? Import graphics into your document in formats like MacPaint, PICT, and EPS? Print Japanese in vertical format? EGWord can do all of these things and more.

複雑な表の作成や、大量の文書作成も柔軟にこなせる日本語ワープロソフトです。文書作成のあらゆるシーンを想定した、きめ細かな文書作成機能をはじめ、操作性や応答性についても最高水準を実現しています。初心者の方はもちろん、パワーユーザーとも満足させる快適な文書作成環境を提供。

EGWord Classic is the economical, efficient, and simple to use word processor for people who don't need the extensive feature set found in its big brother, EGWord. It has many of the basic features required for simple, daily wordprocessing chores. Documents created with EGWord Classic are compatible with EGWord so that if you decide to upgrade in the future to EGWord, you won't be left out in the cold.

Macintoshのエントリーレベルモデルに最適なワープロソフトです。機能はワープロとして必要最小限に厳選していますが、パソコンから一般のビジネス文書作成まで、十分に対応できる仕様となっています。EGWordとのデータ互換性も保証されているので、将来アップグレードする場合も、文書資産を無駄にすることはありません。

CONTEXT/EDF is a handy and indispensable tool for working with the Japanese word processor Ichitaro (一太郎) and EGWord. This tool is capable of converting EGWord documents to Ichitaro version 3 format as well as converting Ichitaro documents for compatibility with EGWord. This product is a must for cross-platform computing.

一太郎Ver.3形式の文書とEGWordのEDF形式文書を互換性で変換します。書式情報や書式情報を、文字属性も最適に変換。複数した文書資源をソフトの環境を超えて、有効に活用することができます。

Apple's Japanese Language Kit is the answer to affordable Japanese computing on the Macintosh. Just by installing the Language Kit in your Macintosh running System 7.1, you'll be able to run many Japanese applications and print beautiful Japanese text on any Macintosh-compatible printer using the included Kanji TrueType outline fonts. Japanese Language Kitを使えば、システム7.1英語版上で日本語アプリケーションを使用できます。日本語TrueTypeフォント付属。

Now available in the United States! KanjiTalk 7.1 is the standard operating system software for many Macintosh users in Japan. A must for expert and professional users. Comes with floppies and a CD-ROM for easy installation. あの噂の漢字Talk 7.1がアメリカに上陸! Macintoshのエキスパートユーザー、実際日本語環境が必要なユーザの必須です。

**Call us at
510.843.5626
for more
information.**

DOS/V gives your IBM PC compatible the ability to work with Japanese applications. Since it's based on MS-DOS, you can use familiar DOS commands to access the world of Japanese computing.

DOS/VはIBM PCコンパチブルに日本語環境を提供するソフトです。

The Windows operating system software enhances MS-DOS to make your IBM PC compatible easier to use. Features like an easy to use graphical interface, TrueType outline fonts, and multimedia capabilities makes Windows the logical choice for DOS users. Windowsは、誰にでも簡単にコンピュータが操作できる直感的なオペレーティングシステムです。上級者にも初級者にも易しい操作ができます。

Word is the Japanese wordprocessor of choice for Windows 3.1j users. An easy to use graphical user interface and a wealth of word processing features makes it the best choice for people with serious word processing needs.

このプログラム一つでワープロのニーズを全て満たすことができます。慣れたユーザーインターフェースで操作も簡単。

Excel is a powerful integrated spreadsheet software with a comprehensive suite of financial analysis tools and charting functions. Excel takes full advantage of Windows 3.1j's ease of use and Japanese language capability. No business should be without it!

エクセルはとってもパワフルなスプレッドシートです。分析ツールやチャート機能がついてビジネスに必須。

CCIC

805 Addison Street
Suite A
Berkeley
California
94710
Tel: 510.843.5626
Fax: 510.843.5173